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Inness Paintings to Be Sold at American Art

Collection Formed by Mrs. J. Scott Hartley, Daughter of George Inness, Includes Both Watercolors and Oils

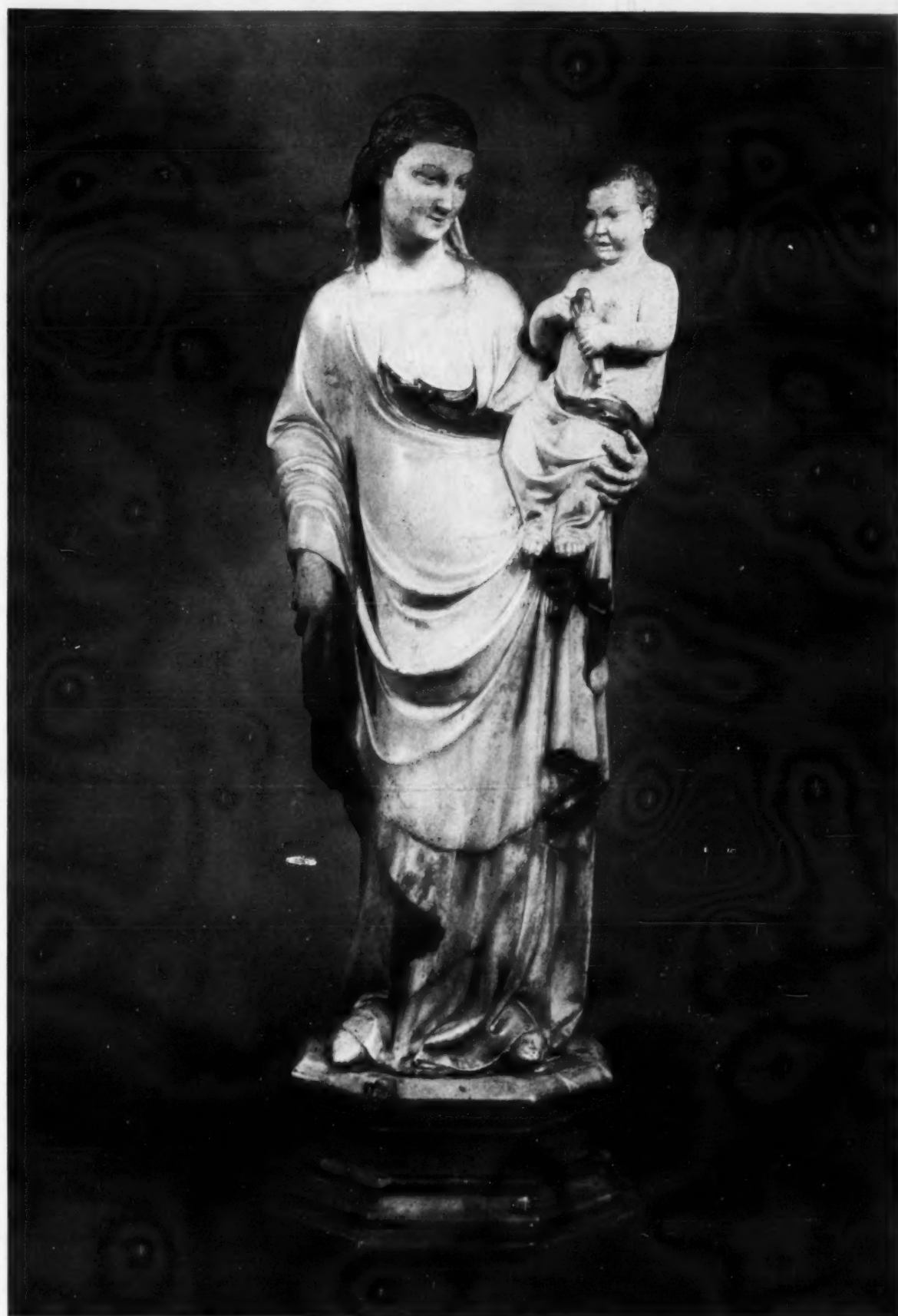
To collectors of Inness, the forthcoming sale at the American Art Association on March 24, offers a remarkable opportunity to secure paintings and watercolors which comprise the last examples in the possession of his family. The present collection which is the property of Mrs. J. Scott Hartley, daughter of the late George Inness, numbers forty watercolors and thirty-nine oil paintings.

Many of the more important paintings were given directly by George Inness to his daughter; others were inherited by her from her mother. They include many notable canvases which, with a few exceptions have never been on exhibition. Several of the landscapes were painted by him at Milton-on-the-Hudson on the farm of the hospitable Quakeress, Mrs. Asia Hallock. Of this period are the intimate paintings, "See Saw," "Apple Trees," "On the Farm" and "The Orchard." The most important of the Italian pictures is the brilliant "Washing Day near Perugia" painted with swiftness and of extreme purity of color and often mentioned in lists of his works. An unusual feature is the group of important watercolors, signed by the master. These have never been outside Inness' family or even on public exhibition anywhere except in his own town of Montclair. These are largely studies of Milton and Montclair landscapes and paintings of the Roman Campagna and the Tyrolean Alps, made by Inness in the 70's.

Among the most important oil paintings in the collection are "See Saw," "The Coming Storm," "Interior of a Wood," "The Roman Campagna" and "The Orchard, Milton, N. Y." "See Saw" which was painted in 1882, reveals Inness in one of his comparatively rare sunshiny moods. The grass and the thick copse of trees are filled with a pure green, while the color values of the figures and the red parasol of the woman to the left carry out the feeling of gaiety of mood. "The Coming Storm," one of the most maturely handled of all of Inness' works, and painted in 1800, is a noteworthy example which contrasts strongly in mood with the gaiety of "See Saw." Here the sky is filled with cumulus and darkened at the left by a mass of inky storm clouds hanging over a farmhouse. The belt of woodland which extends across the whole plain, is faintly lighted at the left by the yellow rays of an invisible sun. "The Orchard, Milton, N. Y." is one of the freshest and most delightful works of Inness' last period, embodying as it does a profound study of shadows, falling on the fresh green grass of an orchard. In the breaking up of the grass by the effects of the dim light and the detail of the solitary wildflower in the foreground, are seen Inness' delicate observation of nature. "The Interior of a Wood" is rich in its atmospheric effects and is one of those studies of spring foliage in which Inness delighted.

Two of Inness' last works are included in the sale. The first, "The Old Barn, Montclair, N. J." is a bold synthesis of leading colors expressed by the cleverly indicated mass of an orange-brown barn at the right. This picture has always been in the possession of Mrs. J. S. Hartley, and has never been placed on public exhibition. The other, "The End

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"VIRGIN AND CHILD"

By NINO PISANO

This figure, which has been presented to the Detroit Museum by Mrs. Edsel Ford, is believed by Dr. Valentiner to be the most beautiful work of this great master ever discovered. Dr. Bode of the Berlin Museum considers that no other museum in the world possesses a Pisano of like importance and considers the figure one of the master's finest known works. It was purchased by Mrs. Ford from Demotte.

KENNEDY SHOWS RARE PRINTS

The current exhibition of rare prints at the Kennedy Galleries, featuring four examples by the rare master E. S., can only be compared in quality and interest with the exhibition of prints of the same period held at Knoedler's in January. As the foreword to the present catalog states, some of the primitives in the present exhibition have not appeared in the market for more than fifty years and are lacking in many of the most important museums. Many of the rarest prints have come from the Albertina in Vienna, while others are from the

(Continued on page 2)

Metropolitan May Have Bought the "Wyndham Sisters"

LONDON—It is rumored here that Sargent's triple portrait of the Wyndham sisters, sometimes called "The Three Graces" has been purchased for about £18,000, by the Metropolitan Museum of New York. Persons whose information is usually correct are of the opinion that this painting was bought with accumulated funds from the Hearn Gift.

NEW YORK—Officials of the Metropolitan Museum of Art were asked about

(Continued on page 2)

FIELD MUSEUM GETS ARCHAIC JADES

CHICAGO.—A remarkable collection of Chinese archaic jades, many of the 656 exquisitely carved pieces representing types heretofore unknown, has passed into the possession of the Field Museum, it was disclosed recently by D. C. Davies, director of the institution. Nearly 500 of the carvings come down from the earliest period, having been exhumed from graves of the Shang and Chou dynasties, 1783-247 B. C.

The museum is indebted for the notable collection to seven Chicagoans—Mrs. George T. Smith, Mrs. John J. Borland, Miss Kate S. Buckingham,

(Continued on page 2)

Museum Fatigue Banished in New Fogg Building

Museum to Be Opened in June Was Planned by Members of Staff in Cooperation With Boston Architects

The Fogg Art Museum in Cambridge will occupy a new building in June.

How inadequate the present one has been, both for the housing of its great collections and for teaching purposes was suggested in the first article of this series, published in THE ART NEWS of last week. The collections have been shown either in badly lighted, cramped rooms or not at all. There was no space for loan exhibitions or the display of new accessions. Apart from the lecture hall, there was almost no room provided for classes and small exhibition rooms had been made to serve. It was inevitable that the spirit which had transformed the museum from a repository of casts and photographs to a vital force in the growth of art appreciation in America should find the confinement of the old quarters intolerable.

Plans for a new building began years ago. The need became particularly striking when a great exhibition of French art lent from American collections was held in the Museum. It was apparent that exhibitions of this kind were extremely valuable but it was also evident that the museum could not periodically remove the whole of its own collections from exhibition. And, as these collections increased, even their own treasures would have to be stored. The directors dared greatly. They dared to dream of a new building, planned according to their needs, offering splendid facilities for the carrying on of their great work. Plans began to grow. They were put on paper, discussed, redrawn, modified. New problems presented themselves as the scope of the museum collections and its work broadened.

For years the museum staff planned its new building, counting the galleries and study rooms; providing adequate space for technical work, laboratories, studios, library and storage. It was no simple task to so organize a complex building that it would function with the highest efficiency. Fortunately an able architect, now a member of the staff, Professor Meyric Rogers, was one of those greatly interested in the dream of a perfect building and it is largely due to his skill that the plan as finally adopted is so logically and compactly arranged. There is no waste space; there are no tiresome corridors; there is, even, no grand staircase designed to impress the humble with vast emptiness.

For the complete design of the building, the fine facade, the interior court, the architectural firm of Coolidge, Shepley, Bulfinch and Abbott deserves the highest praise. Mr. Charles Coolidge, the head of the firm, is the University architect and the builder of the beautiful Freshmen dormitories. The facade, which has been called "Twentieth-Century Cambridge" in style, a modern adaptation of the best in Georgian architecture, owes its splendid proportion and charm of detail to him. His partner, Mr. Henry R. Shepley, is chiefly responsible for the success of the beautiful central court.

But we run ahead of our story, for there is romance in the way the building came into being. With two other departments, also in need of new buildings, the Division of Fine Arts began a cam-

* This is the second of a series of three articles by the editor on the Fogg Museum. The third will be published next week.
(Continued on page 10)

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"WOMAN OF THE MONTEFELTRO FAMILY" By RAPHAEL
Recently purchased by Jacob Epstein of Baltimore from the Kleinberger
Galleries

KENNEDY SHOWS RARE PRINTS

(Continued from page 1)

Friedrich August II collection. The four prints of the rare master E. S. are the following: "Virgin Enthroned with Two Angels," rich yet incisive in the treatment of throne, drapery and angels; the "St. Mark" remarkable for the masterly drawing of the draperies of the seated figure; "Knight and a Woman with Helm and Lance," of which there are but seven impressions recorded by Lehrs and "The Pentecost," more delicate, but scarcely as powerful as the other three. Another feature of the exhibition is the fine gathering of Schongauers, twenty-five prints in all, ranging from the monumental "Christ on the Cross" in a very fine impression to the Gothic fantasies of "The Temptation of St. Anthony." There are in addition several of the charming prints of the "Wise and Foolish Virgins" series, and several of his gracious portrayals of the saints. The twelve Mecklenems include the delightful "Organ Player and His Wife," "The Spinner" and the amusing "Woman Maltreating her Husband." Aldegraver, Beham, Cranach, Hirschvogel, Lautensack, with rare prints round out the notable German galaxy, which is further enriched by a very scarce print by the Master LCz, "Christ Tempted by the Devil" in a superb impression and a large and important Matthaus Zasinger, "The Great Tournament at Munich in 1500." The glory of the Italian group is Mantegna's "Battle of the Sea Gods" and

Metropolitan May Have Bought The "Wyndham Sisters"

(Continued from page 1)

the truth of the London rumor. Their answer was that "the museum has nothing to say." The New York office of M. Knoedler and Company reports that its London office, through which the sale is said to have been made, has not revealed the identity of the purchaser.

"Bacchanalian Group with Silenus." There are in addition examples of Niccolò da Modena, revealing his exquisite feeling for the arabesque and Renaissance profusion; interesting prints of Montagna, Robetta, and of lesser interest, work of Francia, Jacopo de Barbari, Campagnola, and Beccafumi.

The three Jean Duvets of the exhibition are very fine. "The Last Judgment," revealing Duvet's mysticism and greatness of conception; the "King Escaping from the Unicorn," with its rich orchestration of many elements, achieving a tapestry like effect. As Jean Duvet is the only representative of the French school, so Lucas van Leyden stands alone for the period in Holland. The nine prints of "The Round Passion" the rarest of Leyden's works are included in the present exhibition.

The little group of German XVth century primitives should not be overlooked in the exhibition. They have delightful color and a strength that often grows unconsciously out for their naive treatment of form.

FIELD MUSEUM GETS ARCHAIC JADES

(Continued from page 1)

Martin A. Ryerson, Julius Rosenwald, Otto C. Doering and Martin Schwab. This addition and the two collections previously acquired, give the Field museum a total of 1,000 pieces of Chinese jade of all descriptions, in all probability the finest and most extensive collection of its kind in existence.

Many of the carvings in the new acquisition were exhumed from graves in recent years, while still others come from famous private collections of Chinese scholars and art critics like Wu Tacheng, who was the most prominent collector and connoisseur of ancient jades, and Ku Hao-i, descendant of a distinguished family of Su-chow. A. W. Bahr, noted connoisseur of art of Shanghai, brought the collection together.

The carvings testify not only to the high development of the lapidary's skill and ingenuity of ancient China, but also present an important contribution to the knowledge of primitive mythology and religion. The compelling beauty and artistry of the carvings made a pronounced impression on Queen Marie of Rumania and the crown prince of Sweden, who visited the museum while in Chicago.

There are large jade disks, ceremonial swords, daggers, knives, spearheads, axes, rings, tablets and even sandals used in the worship of heaven and earth and in other religious ceremonies, as well as several hundred small carvings of masterful workmanship in the shape of dragons, serpents, tigers, oxen, alligators, insects, fishes, birds and hares, which were interred with the dead and attached as ornaments to shrouds.

WOODCUTS ADDED TO METROPOLITAN

Arthur Zaidenberg, a student of the Master Institute of United Arts, has been invited by the Metropolitan Museum to submit a set of nine of his woodcuts for permanent exhibition in the print room of the Museum. Mr. Zaidenberg has studied at the Master Institute of United Arts under Sterner and under Samuel Halpert.

INDEPENDENTS OPENS TODAY

The Eleventh Annual Exhibition of the Society of Independent Artists opens today in the Roof Garden Galleries of the Waldorf-Astoria Hotel, which will continue until April 3.

The Independent has registered 750 artists for this exhibition, painters being allowed to send two pictures and sculptors four separate pieces. The art in the Independent show is of all types, ranging from academic to modernistic works and from the works of art students to that of artists of international fame. The Independent principle of "No Jury—No Prizes" admits all these works on an equal footing. The works are hung alphabetically, which does away with all favoritism in hanging. This year the Exhibition will lead off with "P," that letter having been drawn out of a hat yesterday by the Independents, consequently artists whose names begin with P will be hung in the entrance gallery.

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**The Carnarvon
Collection Loss
To England**

LONDON.—The authorities at the British Museum are, not unnaturally, feeling themselves distinctly aggrieved that the suggestion made in the late Lord Carnarvon's will as to their being given the option of buying his Egyptian collection at £20,000 should not have been put into effect before it was offered to America. Of course it was but a suggestion and not an actual direction, so that legally regarded, the Countess was within her rights. But such suggestions are as a rule, regarded with respect and the sale of the treasures elsewhere was in most circles unexpected. The Museum, is of course, already well provided with Egyptian antiquities but these for the most part are of the large order; in the smaller objects the collection is less well endowed and this deficiency the Carnarvon pieces would have reinforced most acceptably, especially as intrinsic beauty rather than mere age had in the first instance actuated their acquisition. Still, seeing that in more than one instance a single object is credited with being worth the £20,000, the temptation to offer them in another quarter must certainly have been a very great one.—L. G. S.



"PORTRAIT OF A LADY" By GASPER NETSCHER
Recently sold to an American collector by the St. Louis Art Galleries

**SHERRY COLLECTION
BRINGS GOOD PRICES**

PARIS.—Some good prices were paid at the sale on February 18, of tapestry, furniture, and objects of art from the collection of the late Mr. Louis Sherry, of New York and Paris. The total realized was 566,380 francs (£4,600).

The best prices were obtained for a number of Aubusson Louis XV, tapestries. One of these, in three pieces—a peasant, a shepherd and shepherdess, and persons placing a bird in a cage—was sold for 95,000 francs (£772). Another, representing a group of people near a fountain, fetched 88,000 francs (£715). "La Diseuse de Bonne Aventure" fetched 61,000 francs (nearly £500); "Le Jeu de Colin-Maillard," 60,600 francs; and "Une bergère assise écoutant les propos d'un paysan," 46,300 francs (£374).

Among the other prices paid were 40,000 francs for a Louis XV, secrétaire table in veneered wood in squares; 15,000 francs for a Louis XVI, commode with three rows of drawers, signed Vasso; 12,800 francs for a small eight-leaved screen in old Coronandell lacquer; and 10,200 francs for an early XIXth century clock in white marble and gilded bronze, surmounted by a figure of a Bachante, the clock face bearing the signature of Tavernier.

**ARTS AND CRAFTS
EXHIBIT IN BOSTON**

BOSTON.—The Boston Society of Arts and Crafts is celebrating its thirtieth anniversary with an exhibition of handicraft at the Museum of Fine Arts, Boston, March 1 to 20. Conspicuous exhibits in handwrought jewelry, silver, copper, needlework, decorative wall hangings, pottery and stained glass together with smaller displays of leatherwork and bookbinding, pewter, ironwork, brass, woodcarvings, illuminations, printing, block-prints, and photography are being shown. The exhibitors are American craftsmen and, though living in widely scattered parts of the United States, are all members of the Society.

The exhibition is, as a whole, conservative in design and of excellent workmanship. The most conspicuous progress since the last Exhibition by the Society in 1913 is noted in handwrought

jewelry, needlework and stained glass. The amount of good silver being made in this country has also increased to a marked degree within the past ten years and the last year has shown the development of a more individual and more ornate type of silver. Heretofore, most of the handwrought silver has been based on Colonial models.

After the close of the Boston exhibition, the collection will go to Detroit for the month of April and will later be shown in part at the Society's New York Shop which will then be installed in its new quarters at 721 Madison Avenue, between 63d and 64th Street.—A. W. K.

**FIRST EDITIONS
SOLD AT SOTHEBY'S**

LONDON.—Seven lots of books, "the property of a gentleman," sold at Sotheby's, the third week in February, included a clean and sound copy of the first issue of the first edition of T. Gray's "An Elegy wrote in a Country Church Yard," 1751, with the reading "hidden spirit," six leaves, and published at 6d. From an opening bid of £200 it was knocked down to Mr. Spencer at £950. With it was bound up a copy of the first edition of Dr. Johnson's "Vanity of Human Wishes," 1749. The first two volumes of the first edition of Richardson's "Pamela," 1741, fell to the same buyer at £74.

Other printed books from various sources included William Penn's "Tender Counsel and Advice," 1695, inscribed to his daughter Laetitia—£60 (Maggs); W. Shakespeare, *Hamlet*, 1637—£170 (Spencer); Warburton's copy of the edition of Shakespeare edited by himself and A. Pope, 1747, in eight volumes, with many alterations and Warburton's autograph—£60 (Quaritch); C. Lamb, "Elia," 1823, and "Last Essays of Elia," 1833, first edition in half calf—£70; two first editions of J. Keats, "Endymion," 1818, bound up with two other books—£54; and "Lamia, Isabella," etc., 1820—£50 (the three bought by Mr. Spencer); C. L. Dodgson, "Alice's Adventures in Wonderland," 1866, first published edition—£30 (Sawyer); a presentation copy of "Alice's Adventures Underground," 1886—£31 (Quaritch); a copy of the Kelmscott Press Chaucer, 1896—£190 (Quaritch); J. Boswell's "Life of Samuel Johnson," first edition with the "Additions," 1791—£59 (Edwards); La Fontaine, "Contes et Nouvelles en vers," Paris, 1795, a special copy with two unpublished plates—£80 (Maggs); J. M. Moreau le jenne, "Monument du Costume Physique et Moral," 1789, 26 plates—£74 (Spencer); and a series of 20 copper plates, drawn and engraved by W. Birch, of "The City of Philadelphia," 1804, extremely rare—£135 (Spencer).

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DAUMIER, VAN GOGH IN LONDON SALE

LONDON.—Sir James Murray having decided to disperse his pictures by modern artists, the whole collection from 3, Buckingham-gate and Glenburnie, Aberdeen, will be sold at Christie's on April 29, the day on which the Royal Academy private view will be held.

It is customary for the King Street firm to reserve this day for a sale of important pictures, and it will be found that the Murray collection warrants the honor of a red-letter day in saleroom annals.

For over thirty years Sir James has been keenly interested in art, first as a patron of local work: his initial purchases were two paintings by an Aberdeenshire painter, and they cost him £15 a piece. But he was ambitious, and began to flutter the dove-cots at Burlington House, so that by 1905 his house in the North was crowded with "six-footers" bought at the Royal Academy summer shows.

In that year, however, disillusionment came. To Aberdeen he invited from Europe and America a hundred eminent people, including artists, writers, and gallery directors. For a week they added distinction and entertainment to the Granite City, and enabled Sir James to effect his purpose, which was to induce his fellow-citizens to make their art gallery one of the foremost in the Kingdom—a position which it now fully occupies.

But for Sir James himself, as a collector, the visit of the strangers was humiliating. The only picture in the house which won universal appreciation was a beautiful painting by Monticelli. In the course of the next few weeks he gave away works by Royal Academicians, which had cost him about £10,000.

Then began his regeneration. In 1911 he bought at the Royal Academy "The Loggia," one of Sargent's finest works, and it is now valued at four or five times the price paid for it. Soon afterwards he acquired a brilliant picture of Spanish gipsies and two masterly water-colors by the American. Three years later he added to these works excellent paintings by Sir William Orpen, and six of the most beautiful landscapes with figures ever produced by Mr. Augustus John.

The quality of the collection was increased by admirable examples of the art of Mr. Frank Brangwyn, Sir D. Y. Cameron, Mr. James Pryde, Mr. Edward Stott, Mr. Philip Connard, and Mr. Charles Sims.

By and by "international" pictures shared the favored places with those of British origin. At Buckingham Gate one was delighted by pictures from the brush of Harpignies, Millet, Daumier, Matthew Maris, Charles Jacque, Lepine, Bastien-Lepage, Sisley, and Van Gogh.

Variety was given by capital works acquired by Sir James in his earlier period of connoisseurship. For example, there were pictures by Sir W. Q. Orchardson, Sir David Murray, John Pettie, and John Phillips. The sale of this collection is bound to arouse considerable attention.



PORTRAIT OF BIANCA CAPELO

By BRONZINO

Courtesy of Ercole Canessa

HARRIS ART TREASURES TO BRITISH MUSEUMS

LONDON.—The Right Hon. Frederick Leverton Harris, P.C., of Grosvenor-street made a large number of important bequests to the major British museums, announcement of which has recently been made. His bequests include the following:

To The Fitzwilliam Museum, Cambridge:

£10,000 (payable on the decease of his wife) for or towards the purchase of works of art acquired for the museum.

The marble bas-relief of the Entombment of Christ purchased in Sicily and exhibited at the Burlington Fine Arts Club in 1912.

The ivory dyptych of the Descent from the Cross, and the Virgin with St. Catherine and St. Margaret, with two kneeling figures below (which came from a convent at Versailles).

An ivory panel, with a man with a hawk and a woman with a hound.

The Limoges enamel tryptich by Pierre Raymond.

The bas-relief of Madonna and Christ in stucco, ascribed to Desidera di Settignano.

Large Gothic Virgin and Child, with gilt drapery.

Bronze figure of an angel or girl.

To the National Portrait Gallery:

The illustrated edition of the diaries of Fanny Burney and Madame d'Arblay, together with any prints, letters, or other matter which he might have especially selected for inclusion in these diaries.

To the Victoria and Albert Museum:

The carved wooden figure of Virgin and Christ exhibited there in 1919 and at the Exhibition of Early English Art at Burlington House.

Carved wood Virgin and Child, believed to be by Tilman Reimenschneider. Small carved painted figure of the Magdalen, stamped "Bruesel" on the base.

Three enameled jewels which were in the Gurney sale, and the documents in connection therewith.

And on the decease of his wife the carved Virgin formerly belonging to M. Francotte, of Brussels, and exhibited at the Liege Exhibition in 1905.

To the British Museum:

His large Rhodian jug, with scale pattern, purchased from Sassoon.

To the Earl of Crawford, his marble bas-relief (fragment) of the Annunciation, purchased in Rome.

BROWN LIBRARY SOLD AT SOTHEBY'S

Sotheby's sale on February 20 of a selection from the library of the late Mr. Horatio Brown LL.D., the historian of Venice, and the biographer and friend of J. Addington Symonds, realized £860. The books, which had been removed from Venice, consisted chiefly of works on the history and antiquities of Venice and of a fine series of the works of J. A. Symonds. Interesting items include a set of the various "Calendars of State Papers," 93 volumes in all—£36 (Harding); two works by V. M. Coronelli, "Atlante Veneto," 1692-6, with maps and diagrams—£27 (Ellis); and "Corso Geographico Universale," 1692-3, with 120 maps, of which 11 are of America—£11 10s (Maggs); the *English Historical Review*, 1888-1911—£26 (Grant); M. Hewlett, "Earthwork out of Tuscany," 1895, first edition—£10 10s. (Quaritch); Boloni's edition of Homer, 1808, etc.—£35 10s. (Rapaport).

CHRISTIE'S TO SELL MURRAY COLLECTION

LONDON.—The sale of Sir James Murray's collection of modern paintings, both English and Continental, will open at Christie's on April 29th.

Daumier's "Third Class Carriage" is among the French works and a notable Van Gogh is likely to find appreciative bidders. Pastels by Degas and landscapes by Sisley jostle Matthew Maris and Harpignies. There is a fine sportsmanlike air about the whole collection, for not alone was Sir James prepared to "back his fancy" in art, but he was not above learning from his errors. Like many another he began with making mistakes, but instead of sticking to them, he preferred to scrap the lot and turn over a fresh page. Hence the excellence of quality.

A great many of the men whose works Sir James acquired have "arrived" since that day, to wit, Brangwyn and Orpen, Pryde and John, though their start was already giving fairly clear promise. It is possible that a few of the earliest purchases made at the Royal Academy shows prior to 1911 may not show a great appreciation, but it will be surprising if the Sargents and D. Y. Camerons, the Sims and the Storts do not evince themselves admirable investments.—L. G.-S.

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Multi-National Introduces the Modern Academy

*Canvases by Painters of Six
Countries Shown at Grand
Central Galleries Show
Marked Community Spirit*

Evidently the revolution is over. The descendants of the "fauves" have entered upon a period of peaceful regurgitation. For, in the exhibition of over two-hundred paintings and drawings which has been gathered for the "Multi-National" show, the paintings which are not "school-pieces" are exceedingly rare. There is, of course, the school of Cezanne but that is no longer a novelty. It is less usual to find Seurat among the models. Apparently his acceptance by the Louvre and Tate has made an impression. Derain is the chosen master of a number of the painters; others have looked long upon Matisse and, among the Americans, Hirsch and Kuniyoshi have not been neglected.

We are not of those who believe that an artist can or should be free from influences but we do maintain that his work, if it is to matter, must be more than an echo. One of the serious complaints which has, in the past, been made of academic exhibitions, is that of repetition. A few men have been leaders and the rest have adapted themselves to the standard or style which these have set.

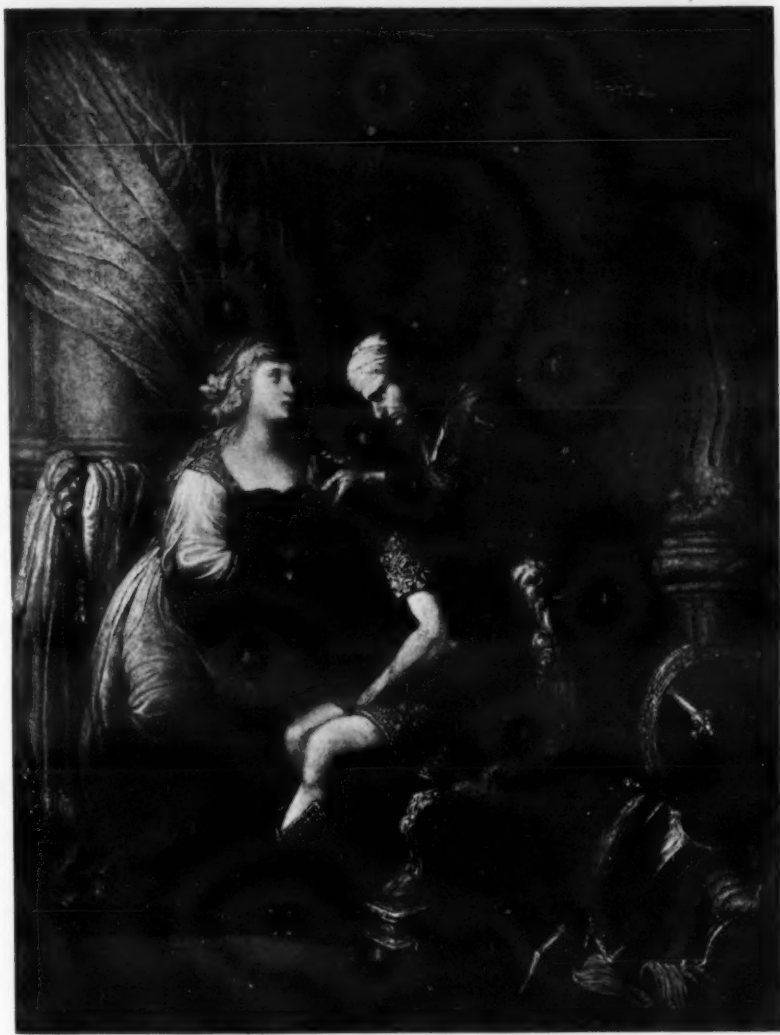
From the Multi-National exhibition it would appear that the same unfortunate condition exists among the moderns. There is little in the show which stands definitely on its own feet. Consequently there is very little that, apart from noting the master's name, requires special mention.

As a group exhibition the show is interesting. Although there are, as has been said, few things of first rank the level is fairly high and, we believe, above the general average of the official academy. One or two pictures from this latter group have strayed into the exhibition and do not gain by comparison. And there is a number of pictures, even among the eclectic works, which deserve more than a casual glance.

Perhaps the fact that both in the quality of the work and its arrangement the exhibition falls below that of last year is responsible for much of the disappointment. There was a sparkle to the former exhibition which is entirely lacking this year. The trouble does not lie with the addition of German, Swiss and Mexican work for, apart from some of the German things which seem unnecessarily dull, national characteristics are not obtrusive. It is even doubtful if they exist. It is unfortunate that so few of the best contemporary painters in any of the countries are adequately represented and that many of them have not been included at all. The Picasso and Matisse drawings hardly explain the position which these men hold. Derain and Laurencin, both in the catalogue with a painting each, were not hung when we saw the exhibition. Vlaminck's contribution is far from his best. Fougita alone, among the French painters, is well represented. His small "Uncle," almost entirely white, is splendidly and solidly drawn.

The British pictures, with the German, are more distinctly divided from the rest than are the paintings from other countries. The Germans seem dull and vulgar. The British are quite respectable.

The American pictures are too diversified to be described by a general adjective. The debts here are quite as apparent as in the other schools but the percentage of individual effort is much higher. Maurice Sterne, John Sloan and Jerome Meyer have each contributed pictures which are among the best in the show. There are two by Sterne, "Apples" and "Landscape," both of them fine things. Sloan's "Main Street, Gloucester," is, we believe, one of his earlier pictures. Sloan is one of the keenest observers among American painters and, as in this canvas, he records his impressions vigorously. Myers' "Street Group" is a characteristic work but one of his most successful.



"SAMSON AND DELILAH"

By SALOMAN KONINCK

Now being shown at the Fearon Galleries

ANTIQUE SILVER SOLD AT CHRISTIE'S

LONDON.—Christie's sale, the third week in February, of old English plate, the property of the late Mr. J. C. Garnier, of the late Mrs. P. I. Christie, and from other sources, brought a total of about £3,000. Three circular salt-cellars chased with flowers, by Paul Lamerie, 1729, and three other articles, 43oz., sold at 60s. per ounce—£129 (Crichton); a pair of salvers, the rims chased with flower sprays, 14in. diam., 1765 and 1780, 81½oz., at 23s.—£95 15s. 3d. (Devereux); a Queen Anne sugarbasin and cover, 1710, over 6oz., at 100s.—£31 10s. (Crichton); an Elizabethan cup formed of an ostrich egg, mounted with silver gilt, 1591—100 guineas (Grant); and a George I. plain spherical tea-pot, engraved with coat of arms, by J. Clare, 1715, nearly 12oz., at 100s.—£59 (Crichton).

FURNITURE AND CHINA SOLD AT CHRISTIE'S

LONDON.—Christie's sale on February 17 consisted of the collection of

porcelain formed by the late Mr. Michael Joseph, of Birmingham, and furniture and objects of vertu, from various sources. The total amounted to £3,439. The chief item in the porcelain was a Chinese *famille rose* vase and cover, of octagonal shape, enamelled with figures and flowers, 29 inches high, Kien-Lung, which realized 125 guineas (F. Partridge). A panel of Brussels tapestry, woven with Boadicea surrendering to the Emperor Claudius, late century work, 11 feet by 15 feet, realized 210 guineas (Grant).

CHINNERY PORTRAIT AT MINNEAPOLIS

A gouache portrait of a young woman with powdered hair, by George Chinnery, has been lent by Mrs. Charles J. Martin for exhibition at the Minneapolis Institute of Arts.

"At first glance," Russell A. Plimpton said, "one might think that the portrait is the work of Romney or Raeburn, but closer examination reveals a different style and the fact that it is painted, not in oil, but in gouache. This portrait, one of great charm and delicacy, shows Chinnery at his best."

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COMING AUCTIONS

AMERICAN ART ASSOCIATION

HART-GUNDLACH
COLLECTIONExhibition, March 12
Sale, March 16 and 17

A collection of first editions and personal belongings of Bret Harte, sold by order of Mrs. Richard Bret Harte, and first editions of XIXth century authors including the remaining portions of the collections of the late John H. Gundlach and Major W. Van R. Whitall, will be sold at the American Art Galleries, March 16 and 17.

Upon the death of Bret Harte his personal belongings were distributed among his grandchildren, one of whom was Richard Bret Harte. This group includes the first edition of *The Lost Galleon* which was Bret Harte's first volume of poems and was printed at his private charge. There is also an unpublished poem by Bret Harte, *The Wee Cooper O Fife*, believed to be the only poem ever written by him in the Scotch dialect, as well as the presentation copy of *Clarence* to his son, Francis King Harte.

Two personal belongings of interest are a gold watch chain locket enclosing a lock of his mother's hair, and Bret Harte's portable walnut desk. This desk was presented to him in England and used until his death in 1902. All of the stories written by Bret Harte in Europe were composed on this writing desk.

Of the first editions is a reprint of the Gutenberg Bible and a presentation copy of Lewis Carroll's *Alice's Adventures Under Ground*. A series of the first editions of Joseph Conrad include inscribed copies, books from his library and a series of books by and relating to Eugene Field. There is also a group of books, mainly first editions by Rudyard Kipling and an uncut series by Richard Le Gallienne. An edition of H. W. Longfellow is included in original wrappers, uncut, with signed autograph verse and an autograph letter inserted.

There is an assemblage of books by Martin Luther and a series of first editions by George Moore. Another group of importance is the series, some first editions, by and belonging to Edgar Poe and a number of books by Robert Louis Stevenson followed by a fine copy of *Uncle Tom's Cabin*, a series by Oscar Wilde mainly first editions, and another of William Butler Yeats.

MARGOLIS EARLY

AMERICAN COLLECTION

Exhibition, March 12
Sale, March 17, 18 and 19

Jacob Margolis offers his second collection of XVIIIth and XIXth century American furniture and hooked rugs, together with some fine examples of English furniture, at the American Art Galleries on March 17, 18, and 19.

The collection comprises over four hundred and fifty objects and includes excellent examples of arm and side chairs, mirrors, clocks, highboys and lowboys, candle stands, writing desks, tables and side-boards. Among the items of merit are a Hepplewhite inlaid mahogany side-board, a rectangular cherrywood day-bed, a Chippendale walnut bonnet-top chest-on-chest in two sections, a large mahogany three-part dining table in the Duncan Phyfe manner, a two section parcel-gilded Queen Anne inlaid walnut bonnet-top highboy and a serpentine-front inlaid mahogany



"AMERICAN MOTHERHOOD"

By CHARLES W. HAWTHORNE, N. A.

Recently purchased by the Museum of Fine Arts of Houston for its permanent collection from the Grand Central Galleries

secretary. Chief among the writing desks is an inlaid mahogany tambour-front piece, American circa 1790, and there is also an important Sheraton gilded overmantel mirror of rectangular frame with infloretted Corinthian columns executed in the Biedermeyer manner produced about 1800. There are several sets of chairs which include a set of six Chippendale carved mahogany side chairs with slip seats of crimson leather, circa 1750. In addition are Hepplewhite, Duncan Phyfe, Queen Anne, Jacobean examples, and a pleasing variety of American hooked rugs and occasional tables. Among the English examples are a mahogany music Canterbury, a Jacobean turned walnut stool, several Sheraton inlaid mahogany barometers, Sheraton inlaid breakfast tables, and a tall mahogany book stand.

ANDERSON GALLERIES

DE CHALAI, PETERS ET AL
FURNITURE AND ART
COLLECTIONExhibition, March 13
Sale, March 15-19

At the Anderson Galleries on March 15 to 19, a large collection of furniture, rugs, tapestries, paintings, silver, porcelains, needlework, armor, textiles and objects of art will be sold. The consignors are numerous including the Prince de Bearn, Mrs. Charles G. Peters, Count Maurice de Crisey, Barnet J. Klar, and others.

Among the tapestries are a Beauvais hunting tapestry of the Louis Quinze period after Oudry, an important Brussels tapestry of the XVIIth century, having as subject the Marriage of Philip IV of Spain to Elizabeth of France; a tapestry panel woven with subjects from the life of Charlemagne, Flemish XVIIth century and a Flemish Renais-

sance panel woven in Brussels in the late XVIth century, "Esther Crowned Queen Ahasuerus."

The furniture is extremely varied in type, presenting fine antique French, English, Italian and American pieces ranging from the Renaissance to the late XVIIIth century in period. Among the most attractive examples are a Hepplewhite mahogany chest of drawers, a carved oak longcase of the Louis XIVth period and another of the Louis Quinze; a Florentine marquetry cabinet on stand of the XVIIth century; a Louis XIIIth carved walnut cabinet of drawers; a set of eight mahogany Chippendale dining chairs; a Flemish carved walnut and oak cabinet, circa 1600; an English XVIIIth century mahogany secretary-cabinet and a set of twelve Sheraton mahogany dining chairs. There is also a mahogany three-part dining table of Duncan Phyfe type.

The objects of art include glass, Dres-

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den and Continental porcelain figures and groups, paintings, prints, watercolor drawings; Japanese ivory carvings, a small group of Roman and Egyptian antiquities; old English lustre ware, old English pewter and European and Chinese objects of art in jade, crystal, rose quartz, etc. Notable among the armor group are an engraved circular shield, circa 1600 and a German steel cabasset, of the late XVIth century. The time pieces include a rare solar or sundial watch, XVIth or XVIIth century, and the porcelain an important Deruta ma-

jolica plaque. Among the textiles are two fine embroidered silk needlework panels, Portuguese of the XVIIth century.

FRENCH BOOKS IN
CONTEMPORARY
BINDINGSExhibition, March 7
Sale, March 17

French books in contemporary bindings by Nicholas Eve, Derome, Padeloup,
(Continued on page 7)

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COMING AUCTIONS

(Continued from page 6)

Du Scuil, Bozerain le Jeune, Chambolle Duru and others from the libraries of Louis XIV, la Rochefoucauld, Racine, Bossuet, the convent of the Carmelites Cardinal de Richelieu, etc., will form an interesting sale at the Anderson Galleries the evening of March 17. One of the finest specimens is the manuscript *History of Fredegonde* in a brilliant Roger Payne binding. The *Meditations de Sainte Therese* has a contemporary morocco binding with the arms and devices of the convent of the Carmelites, that is probably unique; the binding is in pristine condition. There is also a charming Nicholas Eve binding, from the library of Phelypeaux, minister of Louis XIV and a very rare edition of the *Office de la Semaine Sainte*, with the crowned monogram of Marie de Baviere, wife of the Grand Dauphin. Also important are a magnificent Parisian mosaic binding of an unrecorded Suetonius, a manuscript of the history of the love affairs of Louis XV by Crebillon and Racine's own copy, with his autograph and annotations, of Joinville's *Histoire de S. Loys IX, Roy de France*. A charming *Book of Hours* has a fine binding by Nicholas Eve, while a *Caesar* in a mosaic Lyonnese binding comes from the library of the Cardinal de Richelieu.

AUCTION CALENDAR

AMERICAN ART ASSOCIATION

Madison Avenue and 87th Street

March 16, 17—First editions and personal belongings of Bret Harte, sold by order of Mrs. Richard Bret Harte and the remaining portions of the libraries of the late John H. Gundlach and Major W. Van R. Whitall. March 17, 18, 19—The Margolis collection of early American furniture.

ANDERSON GALLERIES

Park Avenue and 59th Street

March 16—Historical and literary manuscripts and letters, including a Button Gwinnett 1776 autograph. March 17—French books in contemporary bindings from an old collection. March 18—Furniture, rugs, tapestries, paintings, textiles and objects of art from the collections of Prince de Bearn et de Chalais, Count Maurice de Crisey and numerous other consignors.

BROADWAY AUCTION ROOMS

1692 Broadway

March 17, 18, 19—Household furnishings, objects of art, rugs, etc.

FIFTH AVENUE AUCTION ROOMS

341 Fourth Avenue

March 12-16—Period furniture, fine silver, rugs, bronzes, paintings, etc.

SILO AUCTION ROOMS

40 East 45th Street

March 18, 19—Oil paintings of the European and American schools.

WALPOLE GALLERIES

12 West 48th Street

March 18, morning and afternoon—American glass, china, bottles, lamps, a few pieces of furniture.

AUCTION REPORTS

BAILEY LIBRARY

American Art Association—Library sets and fine bindings, including the library of the late Charles L. Bailey of Harrisburg, Penn., were sold on March 1st and 2nd, bringing a grand total of \$48,162. Important items and their purchasers follow:

170—Dickens (Charles). The Writings of Charles Dickens, and Writing about Dickens. Together, 55 vols. 8vo., 12mo., and 16mo. London, 1837-1907; J. Aron. \$1,650.
310—Illuminated Manuscript on Vellum. Binding by Riviere. The Eve of St. Agnes. By John Keats. Manuscript written on 23 leaves of pure fine vellum, with two full-page miniature paintings, the whole executed by Alberto Sangoraki. London, 1911; J. W. Clarkson, Jr. 525

311—Superb manuscript by Sangoraki, illuminated on Vellum. L'Allegro and il Penseroso. By John Milton. Manuscript written in red and black on 21 leaves of fine vellum, having two full-page large miniatures. Square 8vo. London, no date; Gabriel Wells. 500
343—Kipling (Rudyard). The finely produced Macmillan Kipling, with an autograph letter by the author. The works of Rudyard Kipling. Portrait etched by William Strang. 27 vols. 8vo. By Zaehnsdorf. London: Macmillan and Co., 1897-1910; J. F. Smith. 525
456—Popes, Autographs of. Remarkable collection of original A.L.s, documents and I.s of the popes from Leo X (1513-1521) the great Medici Pope, to Pius X (1913-1914); J. B. Clarkson, Jr. 1,700
460—Presidents of the United States. The Book of the Presidents. With Biographical Sketches by Charles H. Grayson. Portraits. One vol. extended to two, royal 4to, extra-illustrated. Washington, 1902-1926; H. F. Holmes. 1,100
492—Rubsaiyat of Omar Khayyam, the Astronomer-Poet of Persia. Rendered into English Verse. Third Edition. (By Edward Fitzgerald.) Small 4to, London: Quaritch, 1872; Gabriel Wells. 620
498—Scott (Sir Walter). Complete collected set of the Waverley Novels, all first editions. Together, 74 vols. 12 mo. Edinburgh, 1814-1832; Frederick Comstock. 498
500—Shelley (Percy Bysshe). The Revolt of Islam. Rare first issue of the first edition, with the date "1817," of which very few copies are known. London: Printed for C. and J. Ollier, 1817; F. W. Prior. 675
519—Sporting Paintings in Oil. Browne (Hablöt K. "Phiz"). A set of four sporting paintings; three representative of fox hunting, the other of steeple chasing; H. F. Holmes. 900

WHITE, PATTERSON ET AL

American Art Association—XVIIIth Century Portraits and XIXth Century Landscapes of the Continental and American Schools were sold at the American Art Association on March 2 and 3, 1927, bringing a grand total of \$40,950.00. Important items and their purchasers were:

35—Sir Thomas Lawrence. Half-length portrait Viscount Nelson. Size 10 by 7 3/4 inches; M. Canen. 525
58—J. Francis Murphy. Frail Trees. Size 8 by 12 inches; Milch Galleries. 525
83—Alexander H. Wyant. The River Valley. Size 17 by 27 inches; J. C. Williams. 500
85—Childe Hassam. Breakfast in the Garden. Size 35 1/2 by 40 inches. Milch Galleries. 1,050
86—Gilbert Stuart. Sir James Murray Putney. Size 30 by 25 inches; M. Canen. 1,500
87—Ridgway Knight. After the Storm. Size 46 by 35 1/2 inches; H. R. Hall. 1,050
88—Sir Joshua Reynolds. The Young Gardener. Size 36 by 28 3/4 inches; N. G. Reindel. 600
89—George Morland. The Horse Dealer. Size 34 1/4 by 45 inches; W. W. Seaman, Agent. 1,850

182—Luis Falero. Night. Size 40 by 21 inches; John Levy Galleries. 725
187—Felix Ziem. Venetian Sunset. Panel: size 10 1/4 by 26 1/4 inches; Owen Burns. 525
188—Jean Charles Cazin. Country Church. Size 18 1/4 by 22 inches; M. A. Newhouse & Co. 1,200
189—Mihaly Munkacsy. Mother and Child. Size 30 by 24 inches; C. H. Meinhard. 2,100
190—Jean Baptiste Greuze. Prayer of the Virgin. Size 28 by 21 inches; E. Jonas. 3,100

M. D. BENZARIA COMPANY

American Art Association—Persian Art and Spanish Furniture, the collection of the M. D. Benzaria Company, were sold on March 4th and 5th, bringing a grand total of \$35,000.50. Important items and their purchasers follow:

75—Green glazed ewer, with iridescence. Persian or Mesopotamian, circa Vth century; J. Z. Noorian. 280
100—Gold brocade sapphire-blue silk table cover. Persian, early XVIIIth century; A. E. Ashley. 270
132—Set of Louis XIV crimson satin lampas hangings. Length about 27 yards; Cawatha Brothers. 330
203—Carved walnut and wrought iron guard-room table. Toledo, XVIIIth century; G. Parker. 220
212—Carved gilded and polychromed armorial vargueno, on stand. Spanish, XVIIIth century; Dr. G. Carol. 300
235—Two carved and parcel-gilded oak columns, with pediment. Spanish, circa 1600; Irving Rosa. 250
261—Important emerald and pearl pendant, mounted in gold, weighing 67 carats; Mrs. M. Goldman. 425
345—Four-handled ovoid jar, with iridescence. Persian or Mesopotamian, circa Vth century; K. Oshima. 425
371—Gold needle-pointed ruby velvet chasuble. Spanish Renaissance; A. E. Ashley. 525
470—Inlaid walnut vargueno, mounted in gilded wrought iron, on stand. Spanish, XVIth century; Dr. G. Carol. 400
475—Laqué and parcel-gilded bedroom suite. Spanish, Louis XV period; Maniusha. 375
494—Aubusson carpet. Louis Philippe period. Length, 11 feet 6 inches; width, 9 feet 3 inches; Mrs. D. A. McMillen. 750

DUKE EUGEN ARMOR COLLECTION

Anderson Galleries—The historical collection of arms and armour, the collection of the Archduke Eugen, was sold at auction on March 1 to 7, bringing a grand total of \$117,478. Important items and their purchasers follow:

351—Gothic Halberd (Sempacher Halberd), circa 1400. Rare museum example; Mr. H. W. Harding. 850
380—Executioner's Sword, XVIIth century. Beautiful example; Mr. E. F. Collins, Agent. 1,250
391—German Cannon Barrel, XVIIth century; Mr. Walter M. Grant, Agent. 1,200
420—German Three-quarter Suit of Black Armor. Late XVIIth century. All parts original; Mr. J. W. Higgins. 375
792—South German Target Arquebus. XVIIth century. Museum example of unusual importance; Clapp & Graham Co. 400
793—Pair of Wheel-lock Guns. XVIIth century. Museum example; Mr. W. G. Renwick. 500

800—Italian Hunting Spear. XVth century. Very rare; Mr. H. W. Harding. 485
807—Complete Suit of German Armor. 1530-1540; Mr. Max Williams. 3,400
808—Hungarian Krebs Breastplate. End of XVIth century; Mr. J. Westerman. 600
810—Suit of Nurnberg Armor. XVIth century; Mr. Max Williams. 625
817—South German Half-closed Burgonet (Siege Helmet), XVIIth century. Museum example; Mr. L. B. Hasbrouck. 575
819—Bresian One-piece High Comb Morion. XVIth century. Museum specimen. Mr. L. B. Hasbrouck. 600
823—German Bright Half Suit of Armor without Backplate. Late XVIth century; Mr. Fred W. Scott. 400
831—Round Shield. XVIth century; Clapp & Graham Co. 425
856—Spanish Riding Academy of Salzburg, by a XVIIth century master. Six paintings. Size of each 16 by 11 1/4 inches; Mr. E. F. Collins, Agent. 775
869—Pair of Small English Pocket Pistols. End of XVIIth century; Mr. E. F. Collins, Agent. 450
880—"Polish Helmet"; Mr. J. Westerman. 575

891—Complete Fluted Maximilian Armor. Circa 1515; Mr. Max Williams. 4,750
1016—Model of a Field Cannon with Gun-carriage. Late XVIIIth century; Clapp & Graham. 510
1020—Cannon. Dated 1688; Sumner Healy. 525
1022—Spanish Cannon of the Warship "El Asiano." Dated 1702; Hispanic Society of America. 3,700
1023—Serpentine (Demi-Culverin) with Gun-carriage. Dated 1595; Clapp & Graham. 750
1024—Serpentine (Demi-Culverin) with two Gun-carriages. 1644; Clapp & Graham. 450
1025—Serpentine (Demi-Culverin) with Gun-carriage. Dated 1582; L. D. Hasbrouck. 525
1047—Large Gothic Windlass Crossbow (Ganze Ruestung) XVth century E. F. Collins, Agent. 550
1052—Hungarian Gothic Polychromed Shield. XVIth century. Museum specimen; H. W. Harding. 2,950
1053—Large German Double Chain Cape. Early XVIth century. An exceedingly rare museum example; J. Westerman. 1,050
1064—German Three-quarter Piece of (Continued on page 11)

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HEARN, SARGENT AND THE METROPOLITAN

In another place in this number we publish the rumor, current here and in London, that the Metropolitan Museum of Art has purchased, with accumulated interest from the Hearn Fund, Sargent's triple portrait of the Wyndham Sisters. The rumor has not been confirmed and we sincerely hope that it may prove false. It is significant, however, that such a rumor should not have met with instant and complete denial.

It will be remembered that only recently officials of the Museum were quoted as saying that approximately \$90,000 in interest had accumulated in the Hearn Fund and that the Museum had plans for its use. The rumor of a Sargent purchase may have grown from that statement. It may not.

The late George A. Hearn was one of the great benefactors of the Museum. His gifts of other than American pictures are too well known to require listing, but in connection with the current rumor it may be interesting to quote the terms of a gift made in 1906 for the purchase of American painting. On January 11 of that year Mr. Hearn presented the Museum with twenty-seven American pictures in addition to twenty-four given previously. At that time Mr. Hearn wrote to J. Pierpont Morgan, then president of the Museum, as follows:

"In connection with the above, and for the encouragement of the art of painting in this country, I will also give One Hundred Thousand Dollars in cash, to be invested by the authorities of the Museum in such securities as their judgment may deem advisable, the income to be expended for paintings by persons now living who are, or may be at the time of purchase, citizens of the United States of America, or by those hereafter born, who may at the time of purchase have become citizens thereof.

"And I desire to empower the authorities of the Museum, as now or hereafter constituted, to exchange or sell any

painting or paintings purchased with the income of the One Hundred Thousand Dollars; such paintings to be exchanged for, or proceeds of paintings sold to be expended for, another painting or paintings by citizens of the United States of America, as limited in last preceding paragraph.

"To make the One Hundred Thousand Dollars immediately available, and to insure an income of five thousand dollars for some years to come, I desire to give an extra Twenty-five Thousand Dollars, so that five thousand dollars may be spent for paintings during the year 1906, and from the twenty thousand dollars remaining there may be taken sufficient to make up each year such amount as the income of the One Hundred Thousand Dollars may fall short of five thousand dollars.

"In connection with the above, I also offer the choice of all the following twelve paintings by living American artists, to be hung as the authorities of the Museum may elect:

"Two by Winslow Homer, choice of two out of three, 'Northeast', 'Search Light, Santiago de Cuba,' 'Cannon Rock'; one by Horatio Walker, 'The Harrower'; one by J. Alden Weir, 'Green Bodice'; one by Elliott Daingerfield, 'Slumbering Fog'; one by Abbott H. Thayer, 'Young Woman'; two by George H. Bogart, 'Chale Church, Isle of Wight, England,' 'October Moonlight' (Hallgarten prize); one by Henry W. Ranger, 'Spring Woods'; one by Louis Paul Dessar, 'Evening'; one by F. Ballard Williams, 'Passaic River'; one by D. W. Tryon, choice of 'Moonlight' or 'Autumn.'

"I believe the paintings in Gallery 15 are all worthy examples of and executed by artists to whom they are attributed. Nevertheless, to provide for contingency of dispute as to authenticity, I will, in connection with the above-named gifts, present to the Museum an additional Twenty-five Thousand Dollars, to be invested as the authorities may elect, and, in case of dispute and unfavorable decision by experts (to be selected by the Museum) in regard to any painting or paintings, during ten years from the date hereof, I will, with the consent and approval of the authorities, withdraw and replace with others such disputed and discredited painting or paintings, if any; and in case I cannot find the painting or paintings in my own collection, or cannot remove them without disarrangement of my home, I am privileged to use all or part of this fund of Twenty-five Thousand Dollars towards the purchase of newly selected painting or paintings, allowing the Museum such amount as the disputed painting or paintings can be sold for.

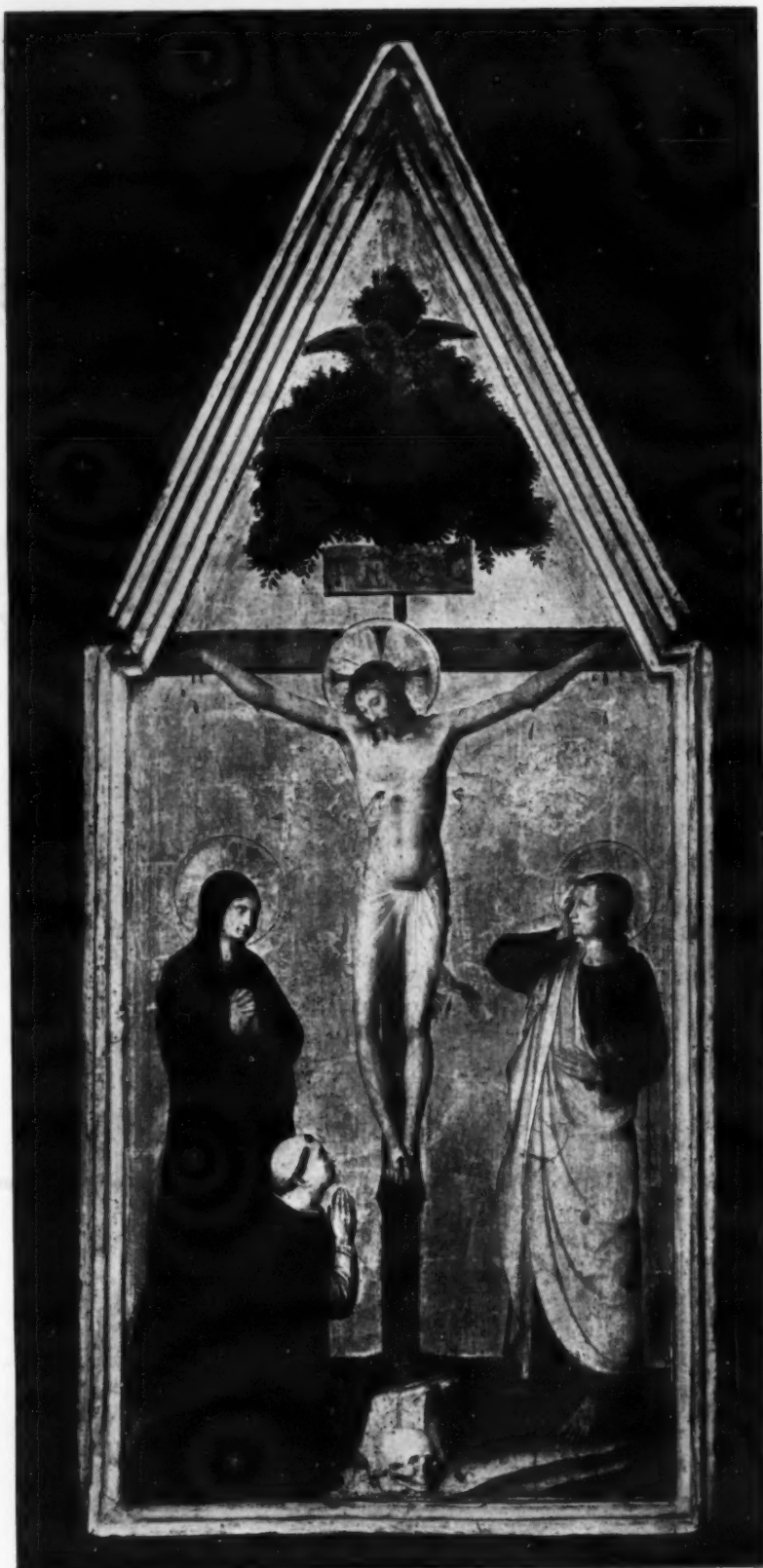
"In case of my death, the authorities of the Museum shall be likewise privileged to sell such disputed and discredited painting or paintings, if any, using the proceeds thereof and the fund of Twenty-five Thousand Dollars, with its accumulated interest, or so much thereof as needed, to pay for the picture or pictures purchased.

"After ten years this Twenty-five Thousand Dollars (or so much as may not have been expended as above provided), together with its accumulated interest, shall be added to the heretofore named gift of One Hundred Thousand and so much as remains of the Twenty-five Thousand Dollar gift provided to purchase paintings during the year 1906, etc., and from the income, paintings by living American artists to be likewise purchased.

"Very truly yours,

"GEORGE A. HEARN."

There can be no mistake about the in-



"CRUCIFIXION"

By FRA ANGELICO

In the collections of the Fogg Art Museum

tion of the gift. A fund was provided for the purchase of contemporary painting for, although Mr. Hearn writes "persons now living" he adds the condition that they must be "citizens of the United States at the time of purchase."

Certainly Sargent was alive in 1906 but just as certainly he is no longer a citizen. The obvious intention of Mr. Hearn's generous gift was to afford means by which the Museum could honor living men who had done distinguished work and could add to their collections the best examples of contemporary American art. The department of American painting, at least, was to be kept alive.

We cannot believe that the rumor is true for, while the Museum has done little to indicate that it has any intelligent interest in contemporary American painting it is almost inconceivable that the Museum would so grossly misconstrue the intention of a generous gift.

That there are greater needs than for another Sargent in the Museum is quite as obvious but the Metropolitan has never seemed averse to wearisome repetition. With even the \$5,000 a year which Mr. Hearn provided in 1906 the Museum could have gathered in the succeeding years a collection of American pictures which would be finely repre-

sentative of the best in our contemporary art. Under the terms of the gift it could have been an experimental collection where only pictures of real vitality could find permanent place. The existing condition need not be emphasized. The addition of another Sargent, even the "Three Graces" would hardly strengthen the American collections and would certainly have no relation to contemporary art.

BOOKS AND MANUSCRIPTS

DIE DEUTSCHEN WANDTEPPICHE
 By Dr. Betty Kurth

3 vols. quarto. Anton Schroll,
 Vienna

A Review by
 DR. PHYLLIS ACKERMAN

The geographical world has now been so completely explored there are almost no uncharted areas left to seem temptingly romantic. The historical world, however, has still its unsurveyed isle, if not continents, though these too are fast being investigated and systematically exposed. Thus Dr. Betty Kurth has now published a thorough study of early German tapestries, the most neglected aspect of the history of tapestries. To be sure there has been a bibliography on early German tapestries. Quite an imposing array of titles on the subject might be brought together. But practically all of them would represent cur-

sory remarks on a given piece or group of pieces. Even the one notable book on the subject, the publication of Director Burckhardt of the Historical Museum of Bale with color plates of the important pieces under his care, made no attempt to be complete. Now Dr. Kurth in her *Deutschen Wandteppiche* has been both inclusive and systematic.

Because the work is so thorough there are many new discoveries in it, discoveries of three kinds of pieces hitherto unknown or unpublished; of facts about pieces that were known, the identification of coats of arms that help to localise the work or of industry items that throw more light on the history of the industry; and finally and most basic of all, of the aesthetic significance of German Gothic tapestry as a whole and especially of specific types.

The most interesting and important piece hitherto unknown that Dr. Kurth has brought to light is a small fragment with the heads of the Virgin and Child which is in the Ikle Collection. The piece is very early, certainly of the fourteenth century, perhaps comparatively early in the century, but we have too little knowledge of the work of that time to date it accurately. It belongs to a type of which two others were already known, the Crucifixion with Saints on a starred ground in the Metropolitan Museum and a piece closely related to this composed of two fragments with four saints in the Germanische National Museum in Nuremberg. The group has been and remains a mystery. Dr. Kurth gives it to Germany but it may equally if not more plausibly be given to France for there are close similarities with the Presentation in the Temple in the Cinquantenaire Museum which has been universally acknowledged as French. This similarity is especially evident in the newly published Ikle piece so perhaps Dr. Kurth has not only added to the material of a period of which all too little remains but has perhaps supplied the clue for disproving her own attribution.

The detailed facts that Dr. Kurth has brought together, including many new ones, are of importance only to the specialist, but the third type of discovery which her book implies rather than specifically expounds, of the aesthetic values of the German Gothic tapestries, is of general interest. Granted that these pieces are all more or less crude, there is nevertheless in many of them, notably many of the early Frankish ones, a vivacious directness of expression and an ingenious arrangement of decorative elements which give them a legitimate artistic value; and in others there is a naive and an unconscious humor, for example in some of the Alsatian pieces, which even if it is the result of accident and ineptness is nonetheless delightful.

The work, which is in three volumes, is fully illustrated with well printed plates, very few of them unfortunately in color, but all adequate in clarity and scale, and all of the documents referred to are given in full. Thus it will be for years to come the basic reference both for the specialist working on the history of textiles or of early German crafts and for the more general student who wants to explore an entertaining field of folk art.

BERLIN

The art magazine *Kunstwanderer* publishes in its last issue a report by Professor Friedrich Winkler of the "Kaiser Friedrich" Museum's staff in Berlin on the exhibition of Flemish-Belgian art in London. It has caused a mild sensation that Prof. Winkler in this report upholds the opinion that there are amongst the exhibits about a dozen paintings which, the author asserts, are not genuine old masters. Interrogated on the topic by your correspondent, Prof. Winkler explained that a number of primitive paintings, which have been given the authorship of the XVth century artists, are obviously fakes. They emanate from Belgian private collections and have, curiously enough, escaped the attention of the exhibition's expert com-

(Continued on page 12)

EXHIBITIONS IN
NEW YORKWILLIAM M. CHASE
Ferargil Galleries

The present exhibition of twenty canvases by the late William M. Chase presents within a small scope an interesting and often contradictory study of the artist. There are a number of landscapes, most of them lacking in distinction or animation. There are some fine still lifes, including one of fish, the masterly rendering of which laid such a firm cornerstone of Chase's reputation. There are smoothly and graciously painted portraits, revealing the typical Chase, an admirable and often brilliant technician, working in the best traditions of his time, but scarcely beyond them. And then there are the surprises of the exhibition—the Chase that nobody knows, or at least very few.

"The Portrait of a Spanish Girl," reproduced in the present issue of THE ART NEWS, represents the Chase of the latter category. Spontaneous and free in its brushwork, this painting would seem to indicate that Chase momentarily cast off his dignity and had a light flirtation with the French Impressionists. The harmony of glowing, lacquer like black, and brilliant red and white, set against a yellow ground has joy of color; the brushwork and composition a certain elegant freedom and abandon. There are two imposing still lifes in the exhibition, one of which has already profited by time. The mellow crimson of the apples and the warm golden brown of the background have already acquired something of the gracious patina of an old master. The other still life of lettuce and tomatoes is crisper and gayer in color and rhythms. The swirling arabesques of the head of lettuce are repeated in the highlights of the fluted tankard to the right. In the background, the dark masses of a plain round bowl give contrast and definition to the forms of the leaves and emphasizes their delicate gayety of green. Another canvas which shows how far Chase was removed in spirit from the Munich anecdotal school of his generation, is shown in the "Columbus before the Spanish Council." The figures gathered around the long table are suggested with great economy of characterization, rather than painted with the thumb nail portraiture so much in vogue at the time, while the trophies in the foreground of the composition are treated as values in mass and color.

For those who seek the typical, "Mrs. Chase and Cozy" is perhaps as fine an example of the artist's orthodox manner as one could well find. Here Chase's peculiar ability to interpret the figure within its setting and his brilliant treatment of texture and drapery are seen at their best. The tonality of the painting is a little sombre, the black of the dress relieved only by the crimson book. The upper part of the canvas receives animation from the tenderly painted head of the child and the sharp contrasts of her white dress. There is also a delightful portrait of Master Robert Chase, a charming delineation of childhood, direct both in pose and interpretation, while "Girl in White" is another portrait which will please those who are seeking the familiar Chase.

LOUISE UPTON BRUMBACK
Marie Sterner Galleries
Until March 19

The eight oil paintings and group of watercolors by Miss Brumback now on view at the Marie Sterner Galleries make an engaging impression. In her garden scene she imparts the feeling of growing things, and in addition has a delight in texture and color that give the canvas considerable charm. The flower studies, especially "Dahlias" are very successful, combining a crisp definition of form with gay and imaginative color values. The landscapes are more uneven in technique. Some of them, such as several of the harbor scenes, have very nice design and balance of dark and light values. Others, such as "Singleton Hall," are largely dependent on color for their effectiveness.



"A SPANISH GIRL"

By WILLIAM M. CHASE

Included in the current exhibition at the Ferargil Galleries

GUY FANGEL
Durand-Ruel Galleries

We only wish that Mr. Fangel painted as vigorously as he writes. His "Obiter Dicta" which accompanies the catalog of his exhibition is written with a distinctly agreeable and individual style. Mr. Fangel's paintings on the other hand, while immensely clever and decorative, have only the outward semblance of solidity. Many of the landscapes are a latter day version of Cezanne, with the search for solidity and depth displaced by prettifications. Upon entering the exhibition room, one receives an almost overwhelming impression of jade green, which seems to be the staple ingredient of Mr. Fangel's palette. Upon closer inspection, one sees that Mr. Fangel uses many other colors, but they are overwhelmed. In "The Paper Bag" Mr. Fangel appears to have more solidity and less agreeable facility than usual; this is also true of another still life, "The White Vase," which has an interesting pattern worked out in an interesting way. Among the landscapes, many of which are highly Cezannesque, "Vermet" seemed to us one of the most sincerely felt. On the whole, Mr. Fangel is often a delightful and decorative painter, but seldom more than a superficial one.

FRANK W. BENSON
Kniedler Galleries

Mr. Benson's exhibition, is largely an etched aviary, over half of the studies being typical of the artist in both subject and treatment. All of them possess decorative value and a richness rare in the black and white medium. Mallard Drake (No. 39) has a Japanese delicacy, and the fine Fish Hawk (No. 2) is not as characteristic of Mr. Benson as the "Geese Against the Sky" (No. 11 and its variations. No. 90, Duck Blind, No. 77, "Wildflower," and in particular the very early "Duck Hunter") No. 6 all possess a subtle, mysterious, Hardyesque quality difficult to define. These studies of the Cape Cod marshes are not only unlike the rest of Mr. Benson's work but utterly different from the work of any other present day etcher. In them the artist has succeeded in capturing the strange magic of swamp sunsets, the tang and salty savor of swamp waters, his figures looming large and dark against their background of eternal sky and sea, like silent, rustic fates.

F. L. GRIGGS
Harlow Galleries

The etchings of Mr. Griggs rise above the level of the average modern print by reason of a certain vigor and imaginativeness. Although he chooses picturesque material, he is not overwhelmed by it. Often he employs large masses of contrasting light and dark with happy effect, or as in "The Cresset" uses deep shadows across the bulwark of masonry to create a diagonal rhythm in the composition. Many of the prints are more or less architectural, but not offensively so. "St. Botolph's Bridge" is a distinctly interesting print, while many of the English series, among them "Ex Anglia perdita" have a brooding feeling for locale and its associations which are about facile picturesqueness.

JUAN JOSE SEGURA
Ralston Galleries

If Mr. Segura can make but few claims as a technician, almost all of his paintings have the flavor of the Spanish scene, set down by one who knows it intimately. His bull fight series have the true Spanish feeling for the dramatic and rhythmic possibilities of the spectacle, set down in effective color. There are also a few portraits, among them "Girl with Fan," a creditable repetition of a type popular with the public. "The Forgotten Corner" is handled with greater command of line and values of light and shade than is found in most of Mr. Segura's work.

James Robinson

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NEW YORKLILLIAN GENTH
SIGURD SKOU
The Milch Galleries

The exhibition of Miss Genth consists of fifty-three paintings of Africa and Spain. The artist is a member of the leading art societies, having been made an associate of the National Academy as early in her career as 1908. Her works are the recipients of many prizes and awards and may be seen in the permanent collections of the Metropolitan Museum, Brooklyn Museum, Carnegie Institute, Pittsburgh; National Gallery, Washington; Philadelphia Art Club and numerous other public and private collections. Miss Genth made daring expeditions by motor and camel to the heart of northern Africa, far from the coast towns and into the desert, to get her material. She endured the extreme hardships and danger of such travel to gain the desert border. Fez was reached by intricate circumventions on account of the state of war then existing in the Riff Mountains, which rendered an ordinary passport inadequate. Marrakech, a town in the foothills of the Atlas Mountains proved most paintable, as the three studies, No. 14, "Entering the Souks," No. 24, the "Street of the Teinturerie" and No. 35 prove. In order to paint "The Daugh-

ters of the Nile" (No. 1) it was necessary for Miss Genth to obtain the permission of the Prefecture of Police at Biskra.

Mr. Skou's exhibition consists of twenty-seven watercolors, which include several portraits of remarkable truth and virility. No. 2, a "Breton Farmer," is a keen and canny likeness, of unusual power for the watercolor medium. No. 8, "North Sea," has nice color but No. 25, "Arrangement Orientale" is a distressing confusion of colors and forms.

PROVIDENCE

The canvases by Antonio Cirino on view at the Providence Art Club show marked progress from last year in color representation and in vigorous delineation. His style has developed a nice freedom without succumbing to the extreme.

At the Tilden-Thurber Gallery a set of five etchings of Brown University by Wilfred C. Appleby, one of the most promising young etchers in Great Britain, are now on view.

Another exhibition of great interest at the Tilden-Thurber Gallery will be of pictures by a group of Boston artists: Allen, Cox, Ryder, Bettinger, Murphy and Woodward.

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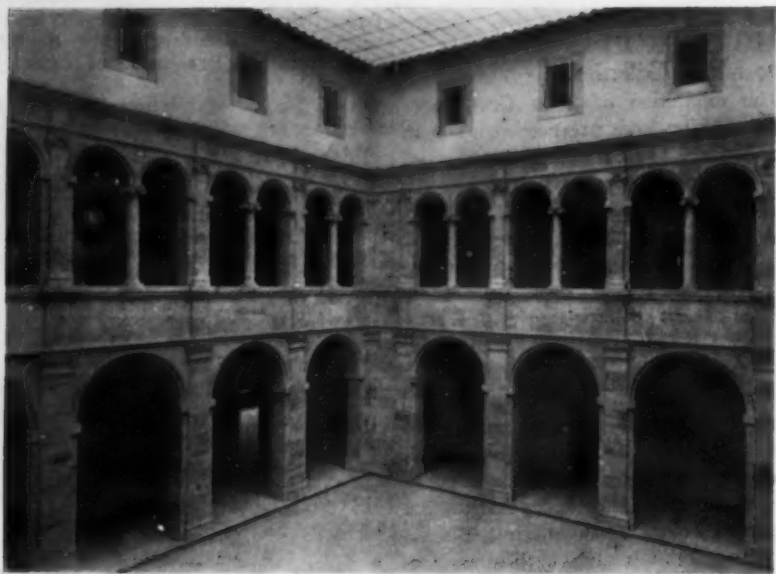
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THE CENTRAL COURT IN THE NEW FOGG ART MUSEUM, CAMBRIDGE

New Building For the Fogg Art Museum

(Continued from page 1)

paid for funds. Two million dollars was the goal set for the museum, half of this for the actual building, the rest for an endowment. Certain members of the University Corporation and of the three departments were appointed a committee to secure the necessary funds.

Before the campaign began about \$400,000 had been subscribed toward the new building largely by members of the Visiting Committee. To this sum Felix M. Warburg and John D. Rockefeller, Jr., added \$500,000 each and the Carnegie Corporation contributed \$100,000. It hardly needs to be added that the remaining \$500,000 was subscribed.

The building is now almost finished and the installation of the museum collections has begun under the supervision of the Directors in association with Professor Arthur Pope and Professor Meyric Rogers.

In plan the building centers about a great court surrounded by arcades. But

this court is more than an architectural feature; it is, in reality, the ideal of the museum expressed in stone, for like the works of art in the museum's collections, this court is a supreme example of its type. For its design measured drawings were made of Sangallo's house at Montepulciano, and except that the facade had to be repeated four times and a third story added, these were followed exactly. Travertine stone, selected for its color and texture, was imported from Italy so that design and material might be in perfect harmony.

From any point of view, the court is beautiful, and since almost every exhibition room and stairway opens on it, this splendid piazzetta is a continuous source of delight. In the western arcade a bust of Charles Eliot Norton, first Professor of Fine Arts at Harvard, will be placed in a specially designed niche. Both bust and niche are the gift of James Loeb.

There are nine side-lighted galleries on the ground floor, spacious, finely proportioned and wonderfully lighted. A blizzard met me at Cambridge, yet, although the day was stormy, there were no dark corners in any of the galleries.

The largest of these, the Great Hall, is a room of singular beauty. It is two

stories high with simple, unbroken walls on which tapestries will be hung. And for ceiling the museum has acquired a masterpiece of French workmanship, a heavily beamed XVIth century ceiling from Dijon. Each of the beams is deeply carved with spirited motives. One of the ground floor galleries will be reserved for the exhibition of recent accessions and another will be for the use of the class in museum work. The importance of this latter gallery will be discussed in the next article. The others will be devoted to the Oriental collections, a large part of which could not be shown in the old building, the classical collection and the Romanesque sculpture.

On the second floor there are seven top-light galleries, most of which open on the court, and six side-lighted galleries. Both natural and artificial light for these galleries is so perfectly controlled that, once it has been determined, the exact amount of light required for each room will be constant. Louvers in the skylights above the glass ceilings of the galleries can be shifted so that an even light may be maintained or, if desired, one wall may be accented. The painting and print collections, Mayan art and special exhibitions in connection with educational work will occupy these galleries. On the third and fourth floors are class rooms, administration offices, studios and laboratories for X-ray and restoration work.

In all of the galleries the decoration has been kept perfectly simple. The door and window trim is unobtrusive and the walls are covered with a neutral-colored cloth. These rooms, perfect as they are, are designed to be backgrounds for the works of art on exhibition.

In the old building there was no space for the Fine Arts library and the volumes were scattered, some in the University Library, some in private homes. A fine library with reading room, cubicles for students who are doing special research and stack room for about 60,000 volumes has been incorporated in the new building. In connection with this is space large enough to hold a collection of from 300,000 to 400,000 photographs and both the library and photograph room are so arranged that they can be shut off from the rest of the building. A separate entrance has been provided and the library will be available to students for evening work as well as during the day.

The large lecture hall, already in use, also has a separate entrance which will be used for public evening lectures. From the outer doorway persons attending the lectures may gather in a beautiful exhibition room above the lecture room. One of the guiding principles in the plan for the building has been the belief of the Directors that students should be exposed to the contagion of original works of art. Not only those attending public lectures but also undergraduates on their way to classes in the Fine Arts courses must pass through exhibition rooms.

Everyone has seen museum galleries with which acquaintance breeds only

boredom and fatigue. The few or many fine works are so buried beneath a mass of meaningless objects that their effect is lost. School pictures, doubtful pictures, stupid pictures, cover the greater part of the wall space in the majority of museum galleries. This unfortunate condition need never exist at Fogg, for, in addition to the splendid exhibition rooms where only works of first quality are to be shown, there is a stack room provided which, I believe, is unique. In this room, reserved for students, is a long range of sliding racks. The pictures which are of interest only to students will be hung here, readily available whenever needed, but not cluttering up the museum's walls. The great boon of this arrangement to both student and public cannot be over-emphasized. The man who is making a serious comparative study of a period may examine the minor works in undisturbed leisure and the layman or undergraduate will not be confused by repetition or objects of doubtful importance.

The plan of the museum both in physical arrangement and installation is designed to reduce museum fatigue to a minimum. It is designed, also, to provide the greatest possible facilities for educational work. As it nears completion it is evident that, in combination with the splendid collections, the museum will be an inspiration to those

who are so fortunate as to take part in its work either as students or instructors.

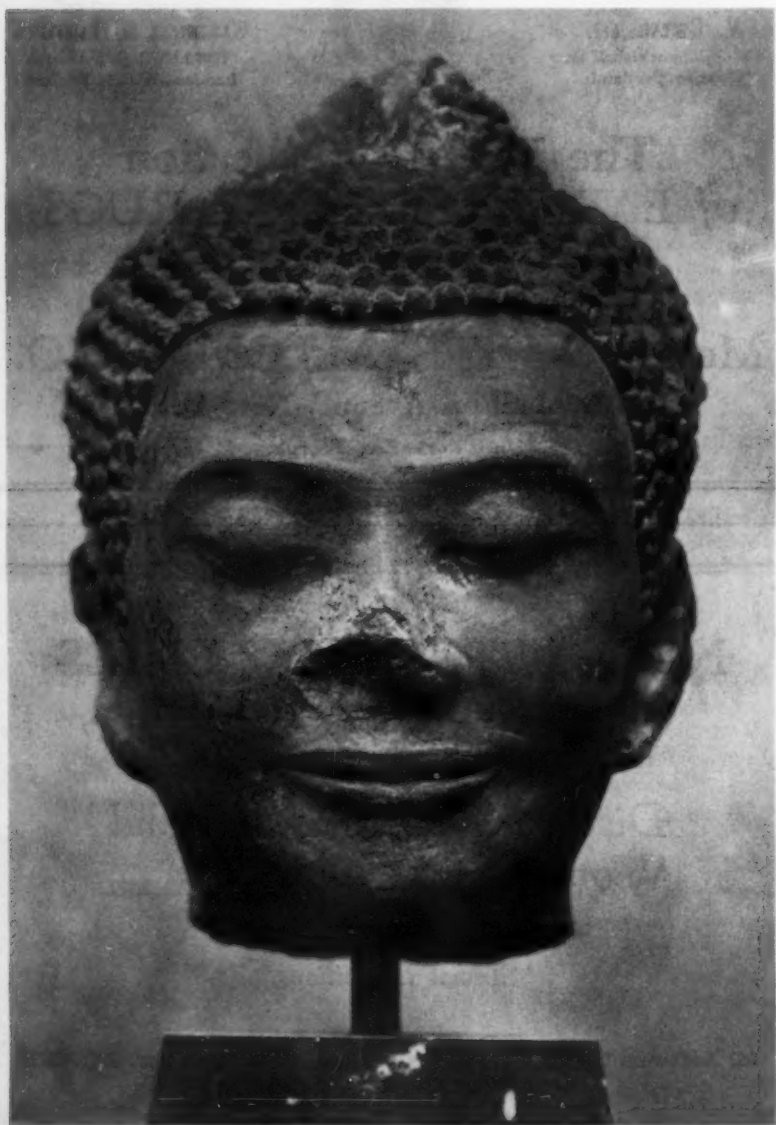
The emphasis in this article has, quite naturally, been laid on the interior of the building but, to complete the picture a further word about the facade and the setting is needed. That high purpose of architecture, the expression of the function of a building by its exterior, has been most successfully carried out. The building could not be mistaken for any but one devoted to the fine arts. It is simple, dignified and delightful in detail. Further, it is in complete harmony with the surrounding buildings in the Yard. And, behind it, there is an open space which has not yet been put to use. Could it be better employed than as a garden? Art after all is a living thing. Fine though the museum is, it is still confining and the addition of an harmonious garden could give a touch which would enliven the whole plant.

In this and the preceding article I have tried to describe the collections and their new setting in the Fogg Museum. They constitute the equipment, the tools, which the instructors in the Division of Fine Arts have at their disposal. How well they have made use of their former facilities and their plans for the great extension of their work in the new building will be the theme of the third, and final, article of this series.

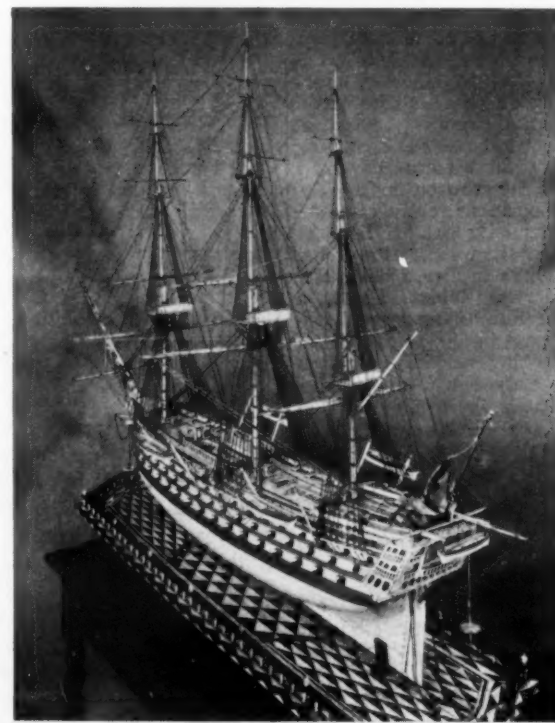


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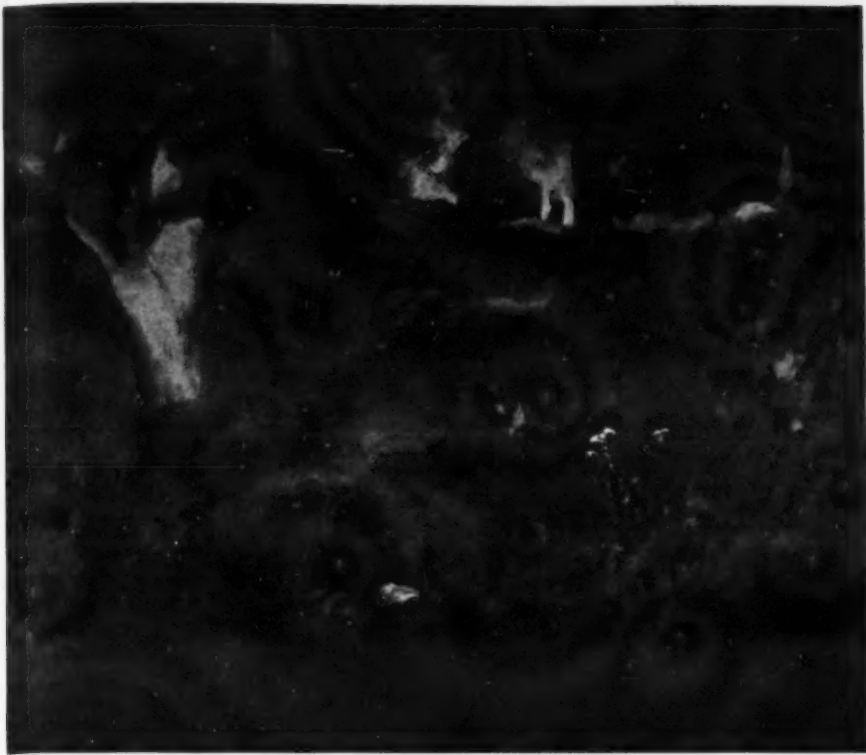
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"THE ORCHARD, MILTON N. Y. By GEORGE INNESS
No. 75 in the Hartley Sale at the American Art Association



"THE FIRST ROUND-HOUSE OF THE D. L. & W. AT SCRANTON" By GEORGE INNESS
No. 76 in the Hartley Sale March 24

Inness Collection To Be Sold at American Art

(Continued from page 1)
of an Autumn Day," painted in 1894, is a harmony of gray-greens and yellow. In the middle distance are tall woods, while behind them is a belt of orange sunset low down in a sky of pale turquoise.

There are many canvases in the collection to which special interest is attached for various reasons, some historical and anecdotal, others artistic. The "Niagara" is an interesting painting which contains two separate studies of the falls, made by the artist from two different viewpoints. It was one of the preliminary paintings preceding the large "Niagara" commissioned by and painted for his friend, Mr. Roswell-Smith, founder of the *Century Magazine*. No. 76 of the catalog, "The First Round House of the D. L. and W. R. R. at Scranton," chronicles an amusing struggle with the commercial world. The railroad committee insisted that the artist show not only all four trains of the road, but that the letters D. L. and W. appear on the locomotive. But in spite of the representational demands of the company, there is a considerable quality in the canvas, and the distance is excellent.

"The Mill Stream, Montclair, New

Jersey" is an autumnal harmony knit together by a number of strongly vertical lines and known in the Inness' family as "Crump's Old Factory." It was particularly fancied by Mrs. Inness, who knowing the artist's propensities, hung it out of his reach. "The Boundary Line," a rapid delineation of a green meadow with roughly sketched figures, is a study showing the fence between the properties of George Inness and his son-in-law, J. Scott Hartley. Other fine canvases included in the sale are "Sunset through the Trees," "Green Marshes," "Twilight Pool," "Autumn Evening," "Schawangunk Mountains, New York," and "Tarpon Springs, Florida." One of his few figure paintings is found in the collection, and is an allegorical composition entitled, "Youth and Old Age." More delightful in its use of the figure is the "On the Farm, Milton, N. Y." where to the left of the composition there is a charmingly rendered group of a nursemaid wheeling a cheerful baby in a perambulator with a red parasol.

The forty watercolors which are a feature of the collection have as subjects the landscape of New York and New Jersey, in addition to the impressions of Italy. "Olive Trees at Tivoli," "Country Road in the Italian Tyrol" and "Tyrolian Alps" are among the outstanding works in this group. These are all signed and completed works and represent the only collection of Inness' watercolors extant. They have hung in the Montclair Museum for many years and have never before been offered at sale. The Inness collection will be on exhibition from March 19.

AUCTION REPORTS

(Continued from page 7)

1068—	Flamberg of the Archbishop of Salzburg. Early XVIIth century; E. F. Collins, Agent.....	1,200
1069—	State Halberd of the Archbishop of Salzburg. XVIIth century; J. Westerman.....	650
1071—	Gilded Right Croupiere. XVIIth century; in the form of a huge leaf, enriched and gilded with sunface; Max Williams.....	550
1082—	Suit of Armor. XVIth and early XVIIth centuries; Raymond Bartel.....	9,100
1086—	Complete Suit of Armor. Second half of XVIth century; Mrs. N. E. Paterno.....	2,600
		1,900

BALTIMORE

Nine artists showing work in two exhibitions at the Museum have sold paintings. It is not a new thing for the Museum to sell them, but when nine go in a short space of time, that is approaching a record.

Of the seven artists in the water-color show who have sold paintings, six are women. The honors in the black and white exhibition of Italian art are taken by Moses Levy, whose work undoubtedly is the most interesting in an uninteresting display.

That women have sold the most water colors is not surprising when the names on the catalogue are examined. Opposed to an army of approximately eighty-nine

women exhibitors, the men can only muster a mere corporal's squad of some twenty-six, showing a total of sixty individual works. The former show no less than 114.

An exhibition of Beuronese art is being held at the Knights of Columbus Club.

At the Maryland Institute, there comes a display of paintings by A. Henry Nordhausen in conjunction with canvases by Mr. Lucas.

Mr. Nordhausen appears to be what is called a representational artist. Judged on this basis, he reveals some definite qualities and in a number of his paintings a lack of technical finesse.

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BERLIN

(Continued from page 8)

mittee. The themes are taken from well-known primitive paintings, the colors are strangely brilliant and coarse. These detrimental qualities are particularly striking in this assembly of wonderful masterpieces. It was impossible to inspect the paintings properly for the reason that they are under glass and in deep frames. Very probably they all come from a restorer's workshop, who uses his ability to produce spurious works of art.

At Amsler & Ruthardt in Berlin is an exhibition of paintings by Prof. Gustav Wolf of Karlsruhe. There is a strong quality of suggestiveness in these metaphorical compositions, which are emanations of an artist's dream. The colors are often somewhat too sweet, but rich in their various gradations and tints.

The Matthiesen gallery has lately come into possession of two particularly interesting paintings. The portrait of a lady with reddish hair, by Rubens, is a superlative work because of the richness in brown and golden tints in the corsage of the gown and the delicacy of the drawing and modelling of the features. There is an incomparable grace and sweetness in this canvas, which dates from about 1602-1603. The portrait of a man in armor, which by the experts has been given to van Dyck, is noble and unconstrained in its interpretation of the figure. There is verve and energy in these features, a boldness of character, which is singularly emphasized by the red beard and the eager eyes. The silver gray tones of the armor are rendered with mastery.

The Ernst Cassirer gallery in Berlin, which specializes in Chinese art, is displaying in its rooms Chinese color prints, published at the beginning of the XVIIIth century at Nanking. This publication, which comprises more than 100 colored and black and white woodcuts, enjoyed great popularity and scarcely any of the early proofs have been available. Reprints of later date, giving but a faint idea of the beauty of the originals were known in Europe. The originals, however, display an unflinching instinct both in form and color and remarkable grace and subtlety of execution. Added to these prints are a number of sculptures of early Chinese origin which display a superlative feeling for the sculptural quality of the human body, of horses and beasts.

As a gift of the art dealer, Wildenstein, in Paris, the Berlin print room has come into possession of a hitherto unknown pen and ink drawing by Albrecht Dürer, representing a soldier in characteristic attitude.

A German publishing company, Karl W. Hiersemann of Leipzig, is preparing the publication in German and English of Ananda K. Coomaraswamy's *History of Indian and Indonesian Art*.

The director of the Kunsthalle in Mannheim, Dr. Hartlaub, has put together a comprehensive display of paintings in the abstract manner. This show gives an interesting survey of the development and present standard of this style. In the preface to the catalogue Dr. Hartlaub examines from a philosophic point of view the particular circumstances in the mental conditions of the present, which have given birth to these singular manifestations of the spirit of the epoch. He upholds the opinion that the supremacy in our era of technical and mechanical matters has been instrumental in introducing in formative art technical forms, figures and constructions as a means of congenial expression. Religion and transcendental feelings do not, as in the past, fire the imagination of the artist. The correctness of this theory can be tested on a great number of examples, which have been selected with great understanding and discrimination.

MUNICH

Jacques Rosenthal, the well-known antiquarian firm of Munich, has issued new catalogue of incunabula and wood block books which contains so many rare and much sought after specimens that it is no easy task to select within

a limited space a few especially interesting items. There is, for instance, one of the very rare first impressions by Conrad Manck, the only printer at Blaubeuren, of which no copy is in the States. This specimen is, save for some slight stains and manuscript notes, in very good state of preservation. *Fra ternitas rosaceae coronae* is a very rare and interesting "cradle book," unknown to most bibliographers. This is an extremely valuable edition, which very probably was printed privately for the confraternity at Cologne and the circulation restricted. An extremely interesting item is the *Etymologicum magnum graecum*, a copy which formerly belonged to the famous German humanist Willibald Pirckheimer and which is adorned with a miniature by Albrecht Dürer. *Passio Christi italica* is an eminently interesting fragment of the first

book printed in Italy and in the Italian language. The detailed and illustrated treatise on it by Conrad Haebler has just been published at Rosenthal. One of the most interesting and much sought after books of the French Renaissance period, the first edition of the famous *Champfleury* by G. Tory is also noteworthy. A magnificent specimen of printing on vellum is a copy which comes from the library of St. Carlo Borromeo, the famous cardinal and archbishop of Milan, and from which, according to a remark on the fly leaf, Carlo Borromeo learnt caligraphy. The magnificent "Editio princeps" of Homer, in a splendid copy with three beautifully painted initials by Albrecht Dürer, is an item of singular interest. These are but a few of the outstanding features in this

CHICAGO

The annual exhibition by artists of Chicago and vicinity has been open now some three weeks. The standard of the exhibit as a whole is higher than that of last year.

Pauline Palmer, Frederic M. Grant, Anna Lynch, Lucie Hartrath, Adolph Heinze, Rudolph Ingerle, Charles P. Killgore, Carl C. Preussl and many others are represented.

In the Chicago Galleries association gallery an exhibit of paintings by John F. Stacey, Anna Lee Stacey and Maynard Dixon was recently held.

catalogue, which in fact contains many more worthy of being especially mentioned.—F. T.

LONDON

There is no doubt that quite a number of good portraits of the British School must be lurking obscurely in the boardrooms of various societies and institutions, where few enjoy their beauties or are even aware of them. There is, for instance, the Gainsborough full-length portrait over the mantelpiece of the Marine Society's board-room. It is a likeness of John Thornton painted shortly before his death, and hung there ever since. The Society, which has now exchanged its original function of providing officers with uniforms in which to fight the French, for that of fitting out boys for a sea career, has determined to part with the work and

(Continued on page 13)

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LONDON

(Continued from page 12)

thus pay off its debt in connection with the training-ship, *Warspite*. Here is a chance for America. There can be no question as to the condition of the canvas, seeing that for a century and a half it has not been moved, and possibly hardly even looked at.

There is no doubt that the name of Canaletto has been used a little indiscriminately of late years and attributed to a great many Venetian scenes, which probably possess scant connection with the great Venetian shopkeeper. Consequently there is doubtless good ground for the authorities at Hertford House re-naming a number of the Wallace Collection pictures, formerly dubbed Canalettos, as merely, "School of Canaletto." The Keeper of the Collection is said to have stated that it is likely that not more than one out of the nineteen works, labelled as by the master, can be authenticated as anything more than a school piece, a frank admission which should act as a warning to those collectors who specialize in this type of painting. No doubt a number of canal scenes thought to be by Canaletto were from the brush of his nephew Bellotto, one of the most distinguished of his pupils, and often confused with his teacher.

Seeing that C. R. W. Nevinson some time ago deprived the Tate Gallery of one of his pictures on the plea that he no longer approved of it (a view that was by no means shared with him by his critics), it is good news that the novelist, H. G. Wells, has presented to Milbank another to take its place. This is a painting of a studio overlooking the Boulevard Raspail in Paris, a work which I believe was shown at the Leicester Galleries not long ago. As this work bears the approval of its author, it will enable us to gauge the development of his views.

The late Mr. Leverton Harris, whose will has enriched a number of museums and galleries both in London and the provinces, with treasures of all sorts, left a clause regarding the miniatures bequeathed to the Fitzwilliam Museum, Cambridge, to the effect that they should be shown with proper equipment for shading them from a direct light. It is seldom that sufficient care is exhibited in hanging works of this kind, for not alone are the colors extremely liable to fade, but the ivory will readily warp on exposure to sun or to extremes of temperature.

Here are notes of the Galleries:

Tooth Galleries, 155 New Bond Street, W.

It is obvious from this show, that although Fred Stratton is comparatively little known, this is because he has not cared to exhibit and not because of mediocrity. Originally a portraitist, this artist is now turning his attention to landscape work, to which he brings considerable originality. His style is flexible and his color clean. He does not attempt to press the watercolor medium beyond its appointed limitations—a great failing among the younger school.

The Grottoes Galleries, Grafton Street, W.

Here is a miscellaneous collection of original etchings and drypoints, mostly by artists whose names this pleasant gallery has made familiar to us. Winifred Austin's studies of bird life, Charles Cain's Eastern transcripts and Hedley Fitton's architectural compositions all stand for different aspects of treatment in etching, and all justify themselves by their attainment.

The Sloane Gallery, 188 Brompton Road, S. W.

The Exhibition of work by a Hungarian artist, Henrik Ripszám, who for many years dragged out existence in a Siberian prison camp, is interesting, partly because of the discouraging conditions under which it was executed and more especially because of the artist's ability to invest with interest the scene visualized. Materials being difficult of access, the technique in many cases has had to be cramped, but this does not prevent the proof of vitality and directness of outlook. The portrait studies are most suggestive, and the very fact that they have had to be left in a comparatively unfinished state, has militated in their favor. He has a nice feeling for textile designs.

Arlington Gallery, 22 Old Bond Street.

The New Forest Group is rapidly establishing its claim to be counted among the significant bands of artists.

Mrs. Phoebe Stabler's sculpture is an outstanding feature; it is expressed in pearwood, stone and the new brass and silver castings that are proving less costly than bronze and considerably more appropriate for portrait work and other types of figure composition. The metal is made with an inner portion of composition, and is treated with either a dull or a polished surface to suit the subject. It shrinks less than bronze in the process and for this reason strengthens the hand of the sculptor who is better able to gauge results with accuracy. No doubt we shall hear a great deal more of the medium in the near future.—L. G. S.

SAN FRANCISCO

In the annual exhibition of the Bohemian Club which closed recently, thirty-nine members each exhibited from two to six works. Several showed etchings and drawings as well as paintings.

Western landscape from mountain peaks to desert holes, sunlit gardens and moonlit adobes, spring orchards and Yosemite snows appeared in their usual variety under names of such painters as A. W. Best, H. J. Breuer, Ferdinand Burgdorff, Charles J. Dickman, Harry Stuart Fonda, Douglass Fraser, John M. Gamble, Percy Gray, L. P. Latimer, Charles D. Robinson, Harry W. Seawell, Will Sparks and Theodore Wores.

Drawings by L. C. Mullgardt and a group of etchings by Ferdinand Burgdorff; a decorative tempera by Kenneth G. Hook and four sketches by John G. Baumgartner completed the list.

The portrait painters of the Bohemian Club exhibit dominated the showing with studies of prominent local subjects. Matteo Sandona had a group of oils and pastels done in his inimitable technique.

Joseph M. Reeves showed oils of Miss Elizabeth Murison and Mrs. John S. Langhorne and a lively charcoal sketch of Mrs. Marie Hicks Healy. Gelb A. Ilyin, the Russian painter, exhibited "A Buddhist Priest" and Master Whitley Ashley as a contrast in types, while his artist brother, Peter A. Ilyin, was represented by an oil of Mrs. Burroughs and a fine drawing of William H. Bissell, as well as by several landscapes. Herman G. Herkomer showed two portraits of club members, the late George Sterling and Mr. McCoy.

"The Water Hole" by Xavier Martinez and his Aztec Madonna attracted considerable attention.

Another interesting member of the Bohemian Club, whose four canvases hung in the foyer of this exhibition, is Gustav F. Lilienstrom, an authority on Chinese art and decoration.

The Bohemian Club sculpture was represented by work from M. Earl Cummings in his models for "Golden Bear" and "Springing Puma"; Patigian's life-size models of two youths, entitled "Friendship" and "The Pioneer" (sketch model); Douglas Tilden's semi-serious

adolescent boy and girl called "The San Francisco-Oakland Bridge," his "Egyptian Cosmos" plaster cast, and his 1906 sketch for a monument.

M'Knight Kauffer is now exhibiting posters at the California School of Fine Arts. This show will be a "Blue Four" exhibit under Mme. G. E. Sheyer. The annual spring exhibition of the San Francisco Art Association will be opened on March 25 with a formal reception.

The San Francisco Society of Women Artists opened its annual exhibition on the evening of March 7 at the Don Lee building. This society now has 300 members. Each member is allowed to exhibit one painting, jury free, while additional examples must pass a jury.

Grace Hudson is devoting a lifetime to the preservation of types of California Indians, something that may not survive for many generations. An exhibition now at Gump's presents some excellent examples of this artist's work.

INDIANAPOLIS

The juries for the twentieth annual exhibition of work by Indiana artists and craftsmen, which recently opened at the John Herron Art Institute, have been chosen as the result of a ballot taken among the exhibitors of the last three years. The names of the jurors, elected among the exhibitors themselves, have just been made known as follows:

Fine arts jury—William Forsyth, Paul Hadley, Simon P. Baus, Randolph LaSalle Coats and Carl Graf, with Blanche Stillson as alternate.

Applied arts jury—William Forsyth, Paul Hadley, Blanche Stilson and Janet Payne Bowles, with Myra Richards and Frederick Polley as alternates.

The provision of a special jury to consider items submitted in applied arts and design is a new departure of this year. It was also decided to limit the number of paintings to be accepted from students.

Repainting and decoration of the interior of the Art Institute which has been going on, gallery by gallery, for several weeks, will be completed in time for the Indiana exhibition. Meanwhile, the galleries already renewed are giving a new aspect to the exhibits they contain.

An exhibition of paintings by Edward Sitzman, Indianapolis artist, opened recently in the Pettis gallery. About twenty-seven of his best recent canvases are on view.

A new acquisition of the art school of the Herron Institute is a gift by Wayman Adams of one of his recently executed canvases "The Discouraged Art Student," which because of its subject is a particularly appropriate school possession. The model for the portrait was one of Mr. Adams's pupils at the Grand Central Art School in New York City.

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PHILADELPHIA

Water colors and black-and-whites by members of the Fellowship of the P. A. F. A. now on the walls of the Kayser & Allman Gallery give that sense of playfulness in art which, in the very nature of things, is absent from more ambitious creations.

In the gallery at the School of Industrial Art, pencil drawings and water-colors of England, France and Spain are being exhibited by Clyde Shuler and William H. Thompson.

The Society of Allied Arts is holding an unconventional showing of work by several of its members, in various media. H. Devitt Welsh presents two water-colors, very sketchily done, but vividly colorful, despite the amount of black which has been utilized in their creation. Leslie Henderson shows three designs in black and white, while two well done block prints by A. M. Fullort disclose the interior of coal mines. John Geiszel's water-colors include some excellent rustic scenes, a few marines, two well-drawn nudes, and an equestrian statue. Richard Rapp's conventionalized floral and leaf designs and William Shewell Ellis' photographic studies, a girl's hands arranging flowers, and a silversmith at work, are other exhibits of merit.

Miniatures by Leo Dubson are on view at the Art Alliance until March 14. This is the first time a collection of these miniatures have been shown, but a few examples of Mr. Dubson's work were on view during the recent international exhibition at the Pennsylvania Academy of the Fine Arts.

An exhibition of the works of Coiner, Flannery, Froelich, Horter, Riggs, Shattuck and Spreter will be held at the Art Club until March 26.

The models for Dr. R. Tait McKenzie's Scotch war memorial, the whole and in detail, are now being exhibited at the Art Alliance, together with three models for the memorial to Percy D. Haughton, for Harvard University, and the frieze, "Brothers of the Wind," originally designed for McGill University, Montreal.

The exhibition of the English Wood Engraving Society at the Print Club includes over a hundred prints in the collection and only a few bear marks of conventionality and these marks are mere intimations. Many of these workers are symbolists and expressionists to almost the ultimate degree, but there is no doubting their appeal to the intelligence, the charm of their fresh point of view and their imaginative qualities.

The Art Club is now holding an exhibition of paintings by a group of Philadelphia modernists, the emphasis to be placed on the creative imagination.

An exhibition of the work of Henry Pitz recently opened at the Sketch Club.

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PITTSBURGH

The Gillespie gallery is now holding an exhibition of about 20 canvasses by Herman Dudley Murphy. Paintings by Frank Vining Smith, the marine painter, are also on view.

The Wunderly gallery has on special exhibition a painting by the perennially popular Adolph Schreyer, "Arabian Horsemen." A number of recent etchings by Oliver Hall and by Douglas MacLeod are also being shown.

In the annual exhibition, numbered as the one hundred and twenty-second, at the Pennsylvania Academy of Fine Arts in Philadelphia, there are almost 400 paintings and about 120 sculptures.

It is interesting to note that Leon Kroll's portrait of his wife and her family and the portrait of Elihu Root by John Johansen, both shown in the last Carnegie international, were selected for important prizes.

The Pittsburgh painters are usually well represented in the Philadelphia show. This season, probably because of the coincidence of the exhibition periods between the Pennsylvania Academy and the Associated Artists here, the number is much smaller than usual. Mabel Day is represented by her fine international canvas, "Woods Run, Pittsburgh." Vincent Nesbert shows a figure subject, "Alice"; Henrietta F. Williams, "Nude," and Sarah Shaw, a landscape, "Reflections."

The women painters form no inconsiderable group in the current exhibition of the Associated Artists of Pittsburgh now on view at the Carnegie Institute. Mabel Day, whose picture, "The White Village," received the second honor and prize award, indicates the strength of the women painters' position.

A number of the women painters contribute landscapes among them Sarah C. Wilson, Elizabeth Kepler, Grace L. Hamilton, Lucy Drake Marlow, Nancy Walter and Sarah Shaw.

Flower painting, which from Victorian times has ever seemed an appropriate feminine expression in art, retains a number of followers among the women painters of Pittsburgh.

MINNEAPOLIS

Cool, luminous watercolors done in Spain by J. Olaf Olson, formerly of Minneapolis, a native of Buffalo, Minn., are on exhibition at Bradstreet's prior to being shown in May at the Grand Central galleries, New York City.

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TRENTON

The annual exhibition of paintings by members of the Trenton Fair Art Club is now open at the Armory, during the Exhibition of the Mercer County Health League.

The interest shown in the exhibition by the thousands of visitors every day is very encouraging to the club members, who are endeavoring to promote a greater appreciation of art in the community, and to establish a municipal art gallery. Members of the club represented in the present exhibition are Frank Forrest Frederick, president of the organization, who shows one of his characteristic landscapes, entitled "Spring," full of sunlight and atmosphere. William E. Pedrick, secretary of the club, has three pictures, two of which are historical subjects. "Mahlon Stacy, Jr. Signing the Deed of Sale to William Trent" is the largest painting in the exhibit. Another Frederick painting represents the Hessian prisoners, after the Battle of Trenton, being paraded before Washington and his staff, on their way to recross the river to the Pennsylvania camp.

Roy C. Kneeland, of the School of Industrial Arts, shows four paintings, strong in technique and rich in color. They are entitled "The Snow Farm," "Vermont," "Evening" and "In the Fields." Henry R. MacGinnis is represented by two fine portraits and a landscape, "Reflections."

Rachel B. Carver shows one landscape and one marine in oil, and two water-colors, the latter exceptionally fine in technique. Peter Van Tyne contributes two still-lives, a landscape and a self portrait. M. Frank Ehmann has two scenes in the Poconos and a delightful miniature, six inches square, entitled, "Summer Sky." S. W. Osborne shows two Winter scenes which are attracting attention, and George Woolley, of the School of Industrial Arts, a street scene.

Several pictures purchased by the club for the Municipal collection now hang in the Public Library, awaiting the acquirement of a suitable building in which to establish a permanent gallery.

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BOSTON

A portrait of a young child by John Constable, R. A. (1776-1837). "A Boy and Dog" is a splendid example of the great English artist's work, and is shown at the Robert C. Vose Galleries.

The Gordon Grant exhibition of nautical subjects is now on view at the Copley Gallery.

At the Worcester Art Museum canvases in the museum collection have been supplemented by loans from the studios of contemporary artists so that briefly is indicated the development of portrait painting in this country from the Colonial period to the present day.

In the same room with works by Sully, Smibert and Stuart are paintings by Maurice Sterne, Davies, Bellows and Kent, while Winslow Homer, Sargent and Childe Hassam occupy advantageous positions together with examples by Benson and Tarbell, a Martin, a Wyant and a Bierstadt representing the Hudson River School.

Gertrude Fiske's exhibition now installed at the Guild, indicates that she has further been developing her special talents undertaking all manner of subjects, not alone those which could be posed in the studio, but others of a more transient nature and a corresponding increase in difficulty.

An exhibition of reproductions of old master drawings is now current in the print room of the Fogg Museum. As heretofore, only students of the university may select and bid for the drawings.

These reproductions are of the same fine quality as those of Degas which have just been exhibited with great success. Following this exhibition, a new series will be shown, remaining on view till March 15.

Mildred Giddings Burrage, who is now exhibiting at the Casson Galleries, has her own particular manner of presentation of map and ship subjects. She has further been developing the gesso medium which she uses in unique fashion, combining some slight relief work with colorful design.

The Schervée Gallery is now showing a group of water colors, drawings and paintings by Mrs. W. A. J. Claus of Provincetown and Boston.

The 38th annual exhibition of the Boston Society of Watercolor Painters continues at the Robert C. Vose Galleries.

At the Grace Horne Gallery are water colors by Stanley Woodward, water colors and photographs by Elizabeth Talbot Reynolds, paintings by Valmick Verheyden, bronzes by Maillol and Moselio, and wood carvings by J. Flanagan.

MONTREAL

At the annual meeting of the Art Association of Montreal, the following gifts were reported received:

"Persus and Andromeda" (bronze), bequest of Mrs. Robert Reid.
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E. H. Potthast Dies Suddenly In New York

Edward Henry Potthast, one of America's best known mural painters, was found dead in his studio at 222 West 59th Street on Thursday morning March 10. His sudden death will be a shock to his many friends and admirers in the art world.

Mr. Potthast was born in Cincinnati, Ohio, on June 11, 1857. He was first a student at the Cincinnati Academy, afterwards studying in Antwerp, Munich and Paris, and was a member of the Society of American Artists; the National Academy of Design; the American Watercolor Society; the New York Watercolor Club; the Salmagundi Club; the Lotos Club; the Allied Artists of America; the Cincinnati Art Club (honorary member); the Painters and Sculptors Gallery Association; League of American Artists. He was the recipient of many awards, among them the Clarke and Inness prizes, the silver medal at the St. Louis Exposition, the silver medal at the San Francisco Exposition in 1915. Examples of his work are to be found in many American museums, among them the Cincinnati and Brooklyn Museums, the Hackley Art Gallery, Muskegon, Michigan, and the Chicago Art Institute.

Swan R. A., from Mrs. F. W. Thompson.

"Study for the Marriage of St. Catherine," by Giovanni, gift by Miss Hickson.

Purchases during the year were: "The Verdict," by Jean Louis Forian, paid for from proceeds of Tempest Purchasing Fund. "Mother and Baby," by J. A. Steinlen, from proceeds of Dr. and Mrs. C. F. Martin Fund.

Officers for the coming year were elected as follows: Hon. president, Sir Vincent Meredith Bart, president; Dr. Francis J. Shepherd; vice-president, H. B. Walker and Robert Lindsay; treasurer, W. B. Blackader.—A. D. P.



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CLEVELAND

In the Frank W. Benson exhibition at the Gage Galleries includes ten oil paintings, twelve water colors and 200 etchings.

An exhibition of the work of Max Kalish is now on view at Korner & Wood's. The work shown will be that which has been exhibited recently in Chicago and New York.

The annual exhibition of the work of Greater Cleveland artists draws near. It will open April 27, after a private view for members on April 26. March 29 will be the latest date at which exhibits can be entered.

"The 'Little Gallery' on the fifth floor of the Lindner store is filled, for this week, with charming water colors and a few crayon drawings of views in and around Quebec, the work of John Anderson.

Challenging the modern water colors in line and color, though widely different, the notable Japanese wood block prints shown in Gallery X add much to the attractions of the museum. There are more than fifty of these, the majority from the Wade collection in the museum and the remainder, over a score, from the very carefully selected and exceptionally fine prints owned by Mr. E. L. Whittemore of this city.

The period covered is about two centuries, from 1660 to 1858, and it includes the beginning, the rise, the culmination and the decline of the art. The most famous names along the makers of colored prints are on the pictures shown, from Moronobu, Kiyonobu and Masonobu down to the climax which came in the days of Utamaro, Hokusai, Hiroshige and Kiyonaga.

The water color exhibition which fills Gallery IX, the largest room in the Museum of Art available for such purposes, contains 185 water colors and pastels. There is much to please widely different tastes.

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NEW YORK EXHIBITION CALENDAR

Ainslie, 877 Fifth Ave.—Exhibition of paintings by Carl Brandien, until March 15th. Exhibition of portraits by Jere Wickwire and sculptures and landscapes by Clara Lathrop Strong, March 15th to March 31st. American Academy of Arts and Letters, 633 W. 155th St.—Memorial exhibition of Joseph Pennell, until April 1st.

Anderson Galleries, Park Ave. and 59th St.—First cooperative exhibition of American paintings by the Associated Dealers in American Paintings, until March 26th. Exhibition of portraits by Douglas Chander, until March 19th. Exhibition by the New York Society of Women Artists, until March 19th.

Arden Studios, 599 Fifth Avenue—Retrospective exhibition Lyons silks.

The Art Center, 66 E. 56th St.—Exhibition of paintings by Jessie Savage Cole, until March 15th. Paintings by George A. Traver, to March 24th.

The Artists Gallery, 51 E. 60th St.—Paintings by Ernest Thurn, March 14th to April 2nd. Babcock Galleries, 19 E. 49th St.—Exhibition of paintings by Russell Cheney.

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest to March 21st.

Paul Bottenwieser, 480 Park Avenue—Paintings by old masters.

Bourgeois Galleries, 693 Fifth Avenue—Exhibition of paintings by Stefan Hirsch, until March 19th.

Brooklyn Museum, Eastern Parkway and Washington Ave., Brooklyn, N. Y.—Exhibition of Wood Blocks assembled by the Print Club of Philadelphia, March 6th until March 31st.

The Brummer Galleries, 27 E. 57th St.—Exhibition of oils and drawings, by Eugene Zak from March 15th to April 9th.

Butler Galleries, 116 E. 57th St.—Group of modern etchings including proofs by Blampied, Soper, Haworth, Walcott and Hankey, through March.

Dudensing Galleries, 45 W. 44th St.—Exhibition decorative paintings by Buk, and glazed terra-cotta by Carl Walters, March 14th to April 2nd.

F. Valentine Dudensing, 43 E. 57th St.—Exhibition of modern French and American paintings, until March 19th. Group exhibition modern French painters, until March 26th.

Durand-Ruel, 12 E. 57th St.—Exhibition of paintings by Guy Fangel, until March 15th. Exhibition still life and flowers by French Impressionists, March 19th to April 9th.

Ehrich Galleries, 37 E. 57th St.—Exhibition of Murals by Lydia Bush-Brown, until March 19th.

Ferargil Galleries, 37 E. 57th St.—Exhibition of portraits by Olive Bigelow Tilton and watercolors by Alfred Poor, March 16th to March 30th.

Fearon Galleries, 25 W. 54th St.—Exhibition of XVIIIth century masters.

Gainsborough Galleries, 222 Central Park South—Exhibition of paintings and drawings by Nicolai Abracheff.

Grand Central Galleries, 6th floor, Grand Central Terminal—Exhibition of sculpture by Doctor R. Tait McKenzie, March 11th until March 26th. Multi-National Show, until March 26th. Exhibition of paintings by Charles Hawthorne, until March 16th.

Guttman Galleries, 33 W. 58th St.—French and English miniatures, XVIIIth and XIXth centuries, drawings by Murillo, Velasquez, Raphael, Greuze, Boucher and others.

H. Harlow & Co., 712 Fifth Ave.—Exhibition of etchings by F. L. Griggs, during March.

P. Jackson Higgs, 11 E. 54th St.—Exhibition of Italian and Flemish primitives, English, Dutch portraits.

Holt Gallery, 630 Lexington Ave.—Exhibition of oil paintings by Jean Jacques Pissier until March 15th. Exhibition of paintings by Nell Choate, Jones & Eugene Jones, March 20th to April 1st.

Independents—Waldorf-Astoria Roof—March 12th to March 26th.

Intimate Gallery, Park Avenue and 59th St.—Exhibition of sculpture by Gaston Lachaise, March 7th until April 7th.

Edouard Jonas Galleries, 9 E. 56th St.—Pictures, works of art and tapestries.

Kennedy Galleries, 693 Fifth Ave.—Engravings by early masters, through March.

Thomas Kerr, 510 Madison Ave.—Antiques.

Keppel Galleries, 16 E. 57th St.—Exhibition of early woodcuts, through March.

Kleinberger Galleries, 725 Fifth Ave.—Ancient paintings, special exhibition of French and Flemish primitives.

Knoedler Galleries, 14 E. 57th St.—Exhibition of dry points and etchings by Frank W. Benson, March 8th until March 26th.

Kraushaar Galleries, 680 Fifth Ave.—Exhibition of paintings and drawings by Gifford Beal, March 8th until March 26th.

John Levy Galleries, 550 Fifth Ave.—Exhibition of Old Masters.

Lewis and Simmons, Heckscher Bldg., 730 Fifth Ave.—Old masters and art objects.

Macbeth Galleries, 15 E. 57th St.—Exhibition of paintings by Malcolm Parcell, March 15th to March 28th.

Metropolitan Galleries, 575 Madison Ave.—Exhibition of American, English and Dutch paintings.

Metropolitan Museum of Art, Fifth Ave. at 82nd St.—Exhibition of prints of Breugel, Cassatt, XVIIIth century French and XIXth century English, K37-40. Carnarvon collection of Egyptian art, floor I, 106. American Miniatures, C 31A, through April 24th.

Milch Galleries, 108 W. 57th St.—Exhibition of paintings by Lillian Genth and watercolors by Sigurd Skou, March 7th until March 27th.

Montross Galleries, 26 E. 56th St.—Paintings by Bryson Burroughs, March 14th to 26th.

Museum of French Art, 22 E. 60th St.—Exhibition of paintings by Monticelli until April 3rd.

National Association of Women Painters and Sculptors, 215 W. 57th St.—Thirty-sixth annual exhibition.

National Arts Club, 15 Gramercy Park—Exhibition by American painters.

New Art Circle, 35 W. 57th St.—Exhibition, by Max Weber, until April.

New Gallery, 600 Madison Ave.—Exhibition of landscapes by Sidney Laufman, until end of month.

Our Gallery, 113 W. 13th St.—Exhibition of watercolors and drawings by George C. Ault, until March 19th.

Ralston Galleries, 730 Fifth Ave.—Exhibition of paintings by Martin Kainz, March 21st to April 2nd.

Rehn Galleries, 693 Fifth Ave.—Summary on new works by the artists who have made the present season at this gallery, through March.

Reinhardt Galleries, 730 Fifth Ave.—Paintings by old and modern masters. Exhibition of "Pioneer Women" models, through March 19.

Henry Schultheis Co., 142 Fulton St.—American and foreign paintings.

Schwartz Galleries, 517 Madison Ave.—Exhibition of old and modern etchings.

Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings; modern drawings.

Jacques Seligmann & Co., Inc., 3 E. 51st St.—Exhibition of fine paintings and tapestries.

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Marie Sterner Gallery, 9 E. 57th St.—Exhibition of recent work by Louise Upton Brumback, March 7th until March 19th.

Van Dieman Galleries, 21 E. 57th St.—Exhibition of paintings by old masters.

Wildenstein Galleries, 647 Fifth Ave.—Exhibition of modern French paintings, until April 15th. Exhibition of Edouard Kann's collection of XIVth, XVth and XVIth century miniatures, through March. Exhibition of paintings, by C. K. Chatterton, March 14th to April.

The Weyhe Gallery, 704 Lexington Ave.—Watercolors and drawings by Rockwell Kent, March 4th through 26th.

Max Williams, 805 Madison Ave.—Ship models, paintings and old prints.

Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Ave.—Exhibition of selective examples of American and European masters.

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